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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 9, 1932.



**THE INDIAN CONGRESS LEADER WHOSE CHALLENGE TO THE GOVERNMENT LED TO HIS ARREST: MR. GANDHI  
(RECLINING ON THE RIGHT) READING A NEWSPAPER IN TYPICAL DOMESTIC SURROUNDINGS.**

Affairs in India were brought to a head by the re-arrest of Mr. Gandhi, as a result of his activities and utterances, involving a revival of civil disobedience, since his return to India from the Round-Table Conference in London. The arrest took place in Bombay at 3 a.m. on January 4. Along with Mr. Gandhi, Mr. Vallabhai Patel, President of the Indian National Congress, was also taken into custody, and both were conveyed by car to Yeravda Gaol, Poona, where Mr. Gandhi was interned in 1930. That strong action was contemplated had appeared evident from the Viceroy's reply to Mr. Gandhi's telegram of January 1, after consultation

with the Executive Council. "No Government," Lord Willingdon declared, "can be subject to conditions sought to be imposed under the menace of unlawful action by any political organisation, nor can the Government of India accept the position implied in your telegrams that their policy should be dependent on the judgment of yourself. They must hold you and the Congress responsible for consequences that may ensue from the action which the Congress have announced their intention of taking, and to meet which the Government will take necessary measures." Later, the Congress Working Committee was declared an unlawful association.





By G. K. CHESTERTON.

I TRUST I shall not be guilty of Bad Taste, now our solitary terror when all are agreed in accepting Bad Morals, if I say a word here of a sort of joke, or experiment, with which I am somewhat slenderly connected. It concerns a certain club which has produced a certain book. I am only connected with it by having written a merely ornamental Prologue and by having, once at least, appeared as a far from ornamental President. But I had nothing to do with originating the idea or carrying out the scheme; I am entirely innocent of having hatched the plot or done anything to produce the explosion. I therefore hold myself as quite independent and disinterested when I say I think it is a very commendable plot and a very meritorious explosion.

The plot is the plot of a detective story; but the point of the plot is that it is solved, not only by twelve detectives, but by twelve detective-story writers. It is called "The Floating Admiral," and each chapter is written in turn by a famous writer of mystery stories; each being free to twist the tale towards his own solution; each being bound to possess a solution, but each being equally bound to respect the facts as revealed so far. It is published by Hodder and Stoughton, and makes, to my mind, a very readable and at the same time rather unique publication. It works out as much more of an artistic unity than one would at first expect. The rival mystery-writers manage to achieve a certain harmony; and, when they do not, their discord is even more entertaining than their harmony. In fact, a great part of the fun in reading this patchwork romance is to notice the way in which the individual collaborators quietly assert themselves against each other, while strictly preserving politeness and the rules of the game. They are always having little digs at each other. Each pounces, with genial malice, on any point that another has missed. Each, in a quiet and courteous manner, makes his own contribution something of a plea for his own method.

Miss Dorothy Sayers, in a most graceful and amusing introduction, explains the difficulty of testing the matter by making one author a real murderer and another author a real policeman. In the course of this she refers to the special qualities of the police novel as practised by Mr. Freeman Wills Crofts, who concentrates (as I hope we all know) on really practical and businesslike crime, with reliable dates and details. "If Mr. John Rhode, for example, could be induced to commit a real murder by one of the ingeniously simple methods he so easily invents in fiction, and if Mr. Freeman Wills Crofts, say, would undertake to pursue him, Bradshaw in hand, from Stranraer to Saint Juan-les-Pins, then, indeed, we might put the matter to the test. But writers of detective fiction are, as a rule, not bloodthirsty people." But Mr. Freeman Wills Crofts is himself a patient plotter, and was content, like the villain of melodrama, to bide his time. He also was prepared; he was waiting round a dark corner with a sandbag or a life-preserver; if not exactly waiting for Miss Sayers, at least waiting for his revenge on the earlier collaborators and contributors. And when his turn comes to take up the story, he manifestly takes a savage delight in seizing on all the

practical steps that have been left out, or all the practical difficulties that have been left unconsidered, by less precise or perhaps less prosaic detectives. But he preserves the ironical politeness to his colleagues, and preserves it beautifully. He says, in an airy way, something like: "Inspector Rudge had now a moment to attend to what he should have arranged before," or "Inspector Rudge made up for the delay in the performance of," etc. And then we learn, by these elegant insinuations, that the earlier writers had forgotten to have the body properly

mystery-lover that our first thought is that the Vicar may be the Villain. With the laudable aim of emphasising this probability, the contributor in question says rather vaguely that the Inspector heard that the Vicar was a Ritualist. The Inspector had also heard that a Ritualist was rather like a Jesuit, and especially that he signed the Thirty-Nine Articles without believing in them. The eagle eye of Father Ronald Knox instantly darted at this (to him) familiar debate. But he also plays the game, and refrains from any debate in the sense of direct contradiction.

Only, with grim humour, he calls his summary of the detective's difficulties "Thirty-Nine Articles of Doubt," instead of "Faith." And he insists on alluding to the unfortunate Inspector as a theologian; saying that Inspector Rudge, as a theologian, was pleased with this or that, and that "his orthodox mind" was gratified to find that his notes could be numbered as Thirty-Nine Articles. To feel all the fun of this it is necessary to know what Father Knox knows, and what I shrewdly suspect the first contributor did not in the least know; I mean, to know something about the Thirty-Nine Articles. It is not especially because Ritualists do not agree with them, but because nobody agrees with them, that they have remained the one fixed point in the Anglican Church controversy. But that is another story, and has nothing to do with this amusing composite detective story. I only mention it to show that it has a double thread of amusement; the fun of considering the story as a whole and following it to its really ingenious conclusion; and the fun of considering it in parts, as the production of different personalities, and to note the way in which the personalities, though quite friendly, are sometimes decidedly personal.

Mr. Anthony Berkeley, who has the huge and somewhat horrid task of clearing up the mess, washing out the bloodstains, and putting the corpse away in a comfortable grave at last, with all the reasons for its death clearly and consolingly explained, is especially to be congratulated on having, after all, pulled into a straight line a story which at various points threatened to start off at new angles or entangle itself with other lines. There is a long appendix in which the various writers give their various solutions. I may remark that the most sensational solution of all, that suggested by Mrs. Agatha Christie, was the solution which I myself thought of when half-way through the book; though it afterwards faded away in favour of a solution which, though undoubtedly satisfactory, is really less sensational. This is one of the obvious complications, whether it be one of the advantages or disadvantages, of this experiment of making a story out of a string of sequels. I mean the fact that the final solution may not, after all, be so good as the first solution. The best solution of all may be buried in the middle of the book, under the load of contradictions laid by those who did not even perceive it. But, with all the faults that will probably attach to anything that is done for a joke, this joke is very great fun. It breathes the indescribable atmosphere of real enjoyment; like the best games and puzzles in the "Week-End Book." We feel that all the collaborators have enjoyed collaborating; and that, to me, is one of the best reasons for the reader enjoying reading.



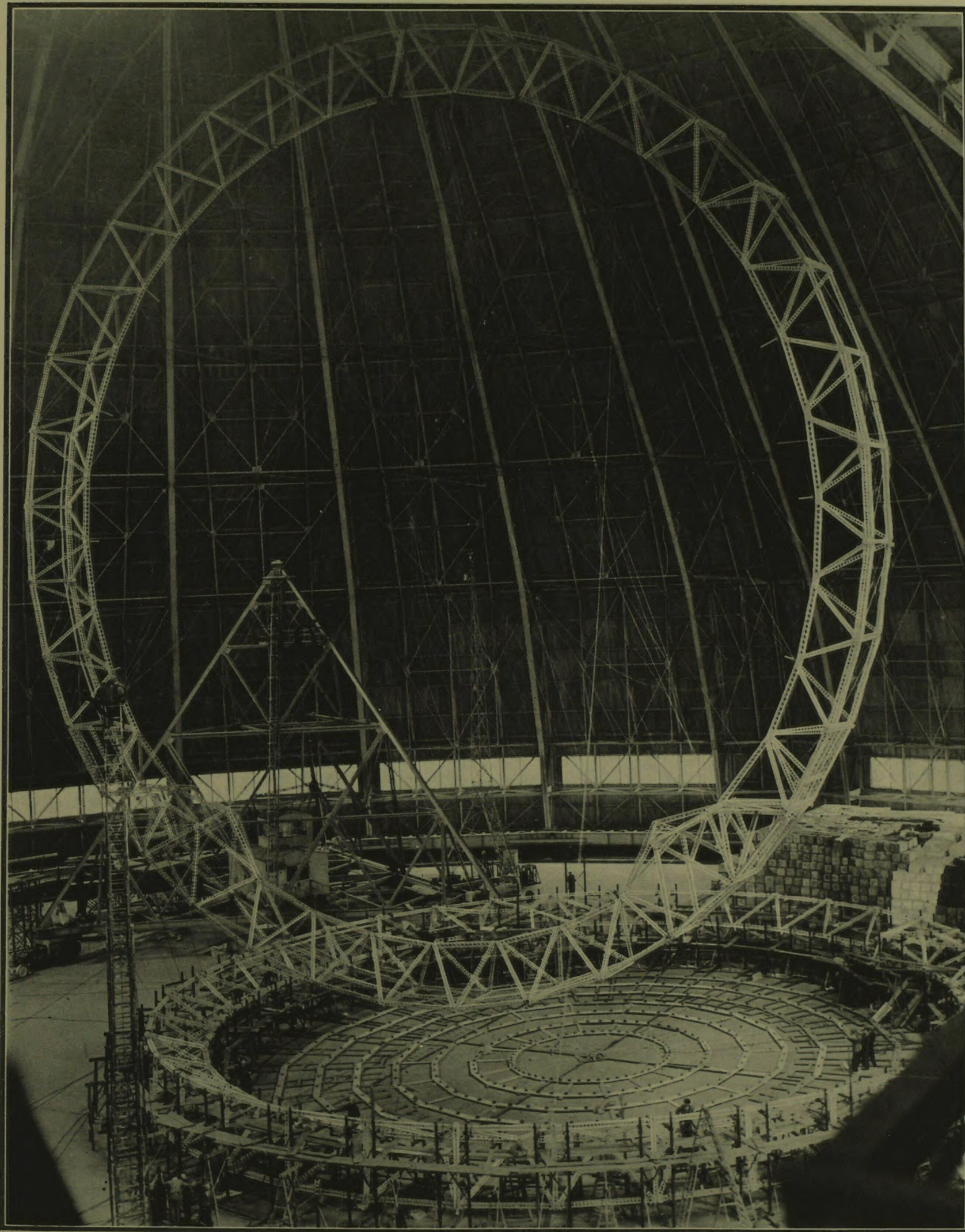
THE GREAT FRENCH ART EXHIBITION AT BURLINGTON HOUSE: SPONSORS AND ORGANISERS PHOTOGRAPHED IN FRONT OF DELACROIX'S "JUSTICE OF TRAJAN." From left to right are seen: Sir William Llewellyn, P.R.A.; Mr. W. R. Lamb, Secretary, the Royal Academy; M. Paul Alfassa, Secretary-General of the Exhibition; M. Fleuriat, the French Ambassador; M. Carle Dreyfus, Conservateur-Adjoint au Musée du Louvre, and member of the French General Committee; M. Louis Metman, Commissioner-General of the Exhibition; and M. Paul Jamot, Conservateur-Adjoint au Musée du Louvre, and Member of the French General Committee. We may remind our readers that we reproduced last week upwards of forty pictures (including some in colour) from this Exhibition, which was opened to the public on Monday, January 4.

identified; had forgotten to refer the matter to the Chief Constable; had forgotten a variety of things which Mr. Freeman Wills Crofts, wandering through the world, Bradshaw in hand, invariably remembers.

Then there is another duel of little digs between him, or some other of the earlier contributors, and Father Ronald Knox. This contributor (I cannot recall his identity with that certainty that the police require in cases of identification) had said something casual, of the sort that you may see in many popular novels or newspapers, about one character in the story, who is a Vicar. I need not inform the true



## A SYMBOL OF OUR TIME: A BIGGER "AKRON" IN THE BUILDING.



TWO-TON "RIBS" FOR "AKRON'S" SISTER-SHIP: THE FIRST MAIN RING OF "Zr.S.5" RAISED; AND A SECOND NEARING COMPLETION ON THE GROUND.

Our readers will recall that the United States Navy Dirigible "Akron," last illustrated by us in our issue of December 26, 1931, is the biggest airship in the world. Not content with her, the United States Navy Department is now constructing an airship which will be even more revolutionary. The correspondent who sends us the photograph here reproduced informs us that the first "rib" of this new dirigible, the "Zr.S.5," which is 133 feet in diameter and weighs two tons, was hoisted into position on December 19. It is here seen raised; with another main ring nearing completion beneath it. The few men shown give an

excellent idea of the size of the "rib." It may be noted, further, that the triangular structure behind it (to the left) is that mobile mooring-mast so much in evidence in the photograph we gave last December. The "Akron" cost over £1,000,000 to construct. She is unique in being armed: she has sixteen guns and can carry five fighting or scouting aeroplanes. Not long ago General Mitchell, of the U.S. Air Force, claimed that such a vessel, with or without her aeroplanes, could destroy a fleet at sea. A surface aeroplane-carrier costs from ten to twelve million pounds! Little wonder, perhaps, that America may abolish such craft!



## WITH THE CHINESE FORCES IN MANCHURIA: TROOPS INTENDED TO PROTECT CHINCHOW.



IN THE TRENCHES BEFORE CHINCHOW, THE TOWN WHICH THE JAPANESE OCCUPIED UNOPPOSED: TYPICAL CHINESE INFANTRYMEN.



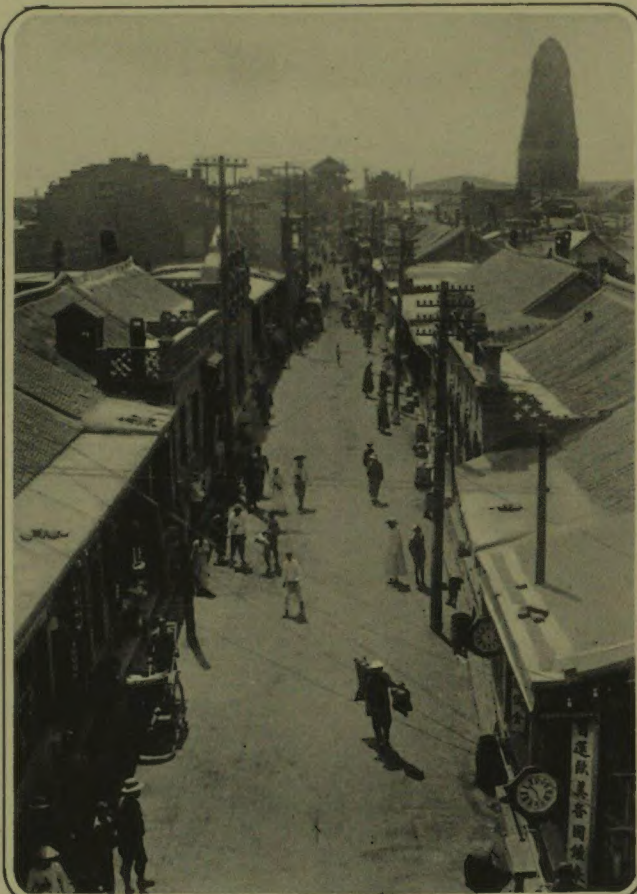
A SECTION OF THE CHINESE TRENCHES NEAR TSITSIHAR: A SYSTEM SAID TO SUGGEST SOVIET INFLUENCE IN METHOD OF CONSTRUCTION.



ON THE MARCH TO THEIR ADVANCE POSTS AT CHINCHOW:— SOME TYPICAL SOLDIERS OF THE MUKDEN FORCE.



INFANTRYMEN OF MANCHURIA: TYPICAL SOLDIERS OF THE MUKDEN FORCE IN THEIR TRENCHES.



A TOWN RECENTLY OCCUPIED BY THE JAPANESE AFTER EVACUATION BY THE CHINESE: A STREET IN CHINCHOW, SHOWING THE TOWER OF THE ANCIENT KWANGCHI TEMPLE.

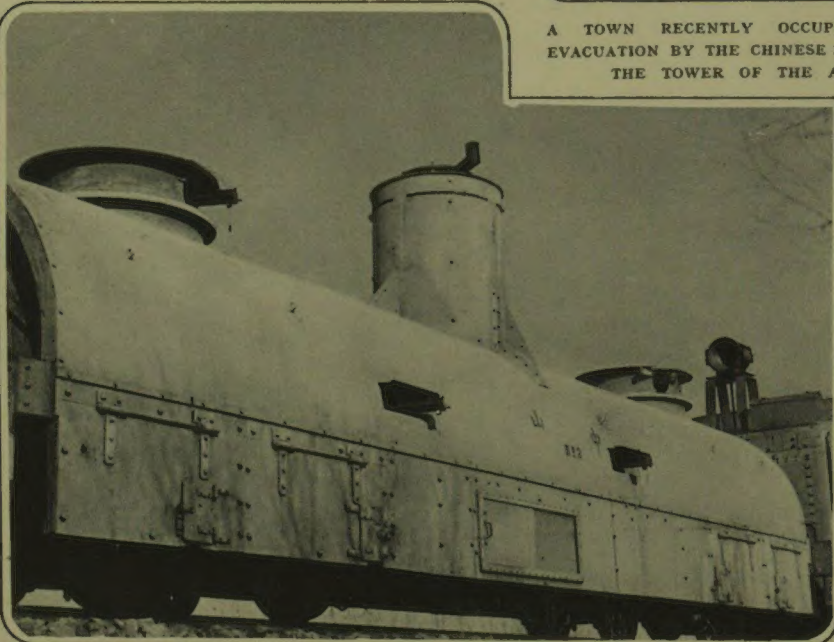


IN THE TRENCHES DESIGNED TO DEFEND CHINCHOW: CHINESE SOLDIERS AT DA-LING-HO.

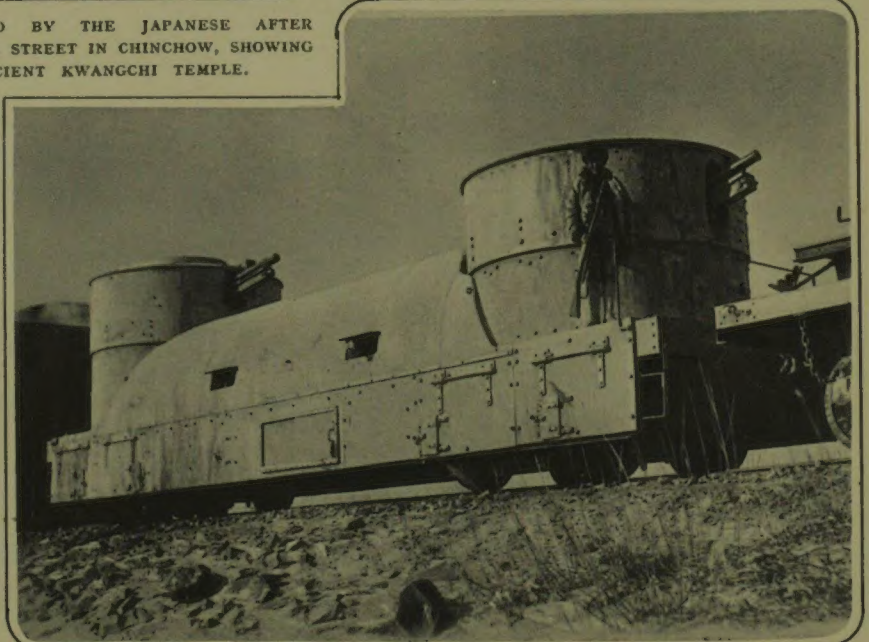
A CHINESE SOLDIER AT AN OUTPOST ON THE TAHUSHAN DEFENCE LINE.



WEARING FUR HEADGEAR, NEEDED IN MANCHURIA'S SEVERE CLIMATE: A MUKDEN SOLDIER.



MECHANISATION IN MANCHURIA: A SECTION OF AN ARMOURD TRAIN, KNOWN AS THE "CHUNGSHAN," ATTACHED TO THE MUKDEN FORCES.



ANOTHER SECTION OF THE SAME ARMOURD TRAIN (ILLUSTRATED IN THE ADJOINING PHOTOGRAPH): A CAR WITH TWO GUN-TURRETS, AND ONE OF THE CREW.

The situation in Manchuria has changed considerably since these photographs were taken, but they are of great interest as a record of preceding events, and as showing the types of soldiery engaged in the operations. At the moment of writing, the most recent news is that the Japanese 20th Division, under General Muro, entered Chinchow, on January 3, the vanguard having taken peaceful possession of the town on the previous day, a few hours after the last Chinese troops had departed. The Japanese were thanked by the Chinese authorities for having delayed their entry until the evacuation was completed. The Chinese, it was stated, had prepared an elaborate but superficial system of trenches west of the Taling River, but this position was not defended. Other reports alluded to

some fighting elsewhere. Thus, in a message of January 3 from Peking it was stated that a Chinese armoured train had been destroyed by the Japanese fifteen miles north of Chinchow, and that clashes had occurred near Kowpangtze between Japanese troops and a Chinese cavalry brigade. These recent events have reversed the position as it was at the time of the incidents illustrated above on the left-hand page, for our correspondent, in despatching the photographs on December 14, wrote that "they were taken near the Chinchow district, where the Japanese forces have dramatically retreated for some unknown reason, after making a rapid advance from Mukden down the Peking-Mukden railway." The photographs on the right-hand page are by Mr. Walter Bosshard, the well-known photographer-explorer.

(Continued opposite)



WITH THE JAPANESE IN MANCHURIA—  
BEFORE THEY OCCUPIED CHINCHOW.

TROOP MOVEMENTS; AND A MEETING  
WITH A CHINESE GENERAL.



CAMOUFLAGE PAINTING AS USED IN MANCHURIA: A JAPANESE MILITARY TRAIN UNDER STEAM NEAR TSITSIHAR.



THE DETRAINING OF JAPANESE CAVALRY AT TSITSIHAR STATION: A TYPICAL CAVALRYMAN WITH HIS HORSE.



PROTECTED AGAINST THE COLD BY FUR-LINED CAPS FASTENING UNDER THE CHIN: JAPANESE SOLDIERS DURING A HALT.



GIFTS OF COURTESY FOR AN OPPONENT: THE PRESENTS OF THE JAPANESE DELEGATION TO THE CHINESE, GENERAL MA BEING LOADED INTO A TRAIN AT HARBIN.



GENERAL MA'S EMISSARY (ON THE RIGHT) READING A CARD PRESENTED BY MR. WALTER BOSSHARD (LEFT), WHO WENT WITH THE JAPANESE DELEGATION.



THE CHINESE LEADER WHO RECEIVED THE JAPANESE DELEGATES: GENERAL MA.



THE FIRST MEETING OF THE JAPANESE DELEGATES WITH GENERAL MA IN HAILUN: (L. TO R.) M. HOMAI, GENERAL MA, AND COLONEL ITAGAKI.



CHINESE PROTECTION FOR THE JAPANESE SPECIAL TRAIN: A SENTRY ON DUTY.

*Continued.*  
who has acted as a special correspondent in Manchuria. Writing from Harbin on December 9, he said: "I have just returned from one of the most thrilling trips I ever made in Asia. I accompanied the Japanese delegation under Colonel Itagaki and M. Homai, financial expert of the Japanese provincial government of Mukden. The delegation had gone by aeroplane from Mukden to Tsitsihar, and arrived quite unexpectedly in Harbin. Our arrival by the train was kept secret, but we had managed to change to the special train which was to bring us to the headquarters of General Ma in Hailun. Half-way the train was stopped for four hours. General Ma at first refused to see the delegation, but finally consented. At midnight he appeared, and first spoke a few words to the Chinese and Japanese

journalists, saying that misunderstandings like the combats near the river Nonni and at Tsitsihar must be done away with. 'Japan and China ought to live peacefully near each other; there is room enough for both of them,' he said. 'The Chinese wish to live in peace.' After his speech was finished, the four Japanese delegates still remained in his house and negotiated with him until three o'clock in the morning. After the conference, General Ma received me in his private room. The conference had been a complete failure. At four o'clock in the morning he retired. I slept two hours and then returned to Harbin by special train. The Japanese delegation refused to give me any information." We may add that a portrait of Mr. Bosshard appears on page 58.





## THE WORLD OF SCIENCE.



### BIRDS IN THE GARDEN.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE are many who will tell you that life in the country means "stagnation"! It is no part of my present purpose to attempt an analysis of this mental attitude, the existence of which, however, is a source of thankfulness to those who regard the fields and hedgerows, the woods and open downs, as a vastly more satisfying environment. Only in his house and garden does man seem to desire to "improve" on nature. That garden in mid-winter is strangely quiet. If he be a bird-lover it seems almost deserted. The sparrow, thrush, blackbird, robin, and a few tit-mice seem to be all that remain faithful. Yet these are enough, and more than enough, to keep him alert till the swallows come again.

Indeed, any one of these species will serve his need. He has only to ask himself—Are these birds the same that were here all last summer and autumn? to start a line of investigation that is well worth while. Possibly, and in some gardens quite probably, they are. Even of the sparrow he cannot be quite certain. For, though there is no evidence of a true migration in this species, places unduly exposed during the winter months are vacated: and in the autumn immigrants come to us from abroad for the winter. How can he tell whether or not some of these have not found harbourage in the grateful shelter of his garden? The Continental ornithologists contend that their sparrow is larger than ours. But when that "larger" amounts to no more than a wing of 2 mm. longer, all hope of distinguishing one of these winter visitors is at an end. For you must first catch your sparrow before any evidence of that plus or minus matter of millimetres can be obtained!

With the blue-tit and the robin matters are not so hopeless, for here those with an eye for nicely graded differences in coloration may make a discovery. Our blue-tit is peculiarly our own, being found nowhere outside the

whether, and when, one is entertaining one or more of these travellers? But each of our six species of tit-mice has a Continental "mirror image." Ornithologists prefer to put the case the other way, and call our birds sub-species of

period in the remote past, it would seem, the mainland bird effected a footing in the Hebrides. It may, indeed, have been a resident there before the sea carved the gulf which now cuts off these islands from the mainland of Scotland. But, in any case, finding a congenial climate and sufficient food, all incentive to migration was suppressed. As a consequence of this long isolation we have the Hebridean thrush, a bird conspicuously different from the mainland parent stock. This is especially manifest in the much larger and darker spots on the breast, the darker flanks, and the much paler under-parts. Its habits have been to some extent modified. Owing to the absence of trees and undergrowth, it nests amid the heather or crannies in the rocks, and finds much of its food on the sea-shore in the shape of small crustacea and molluscs. This change in the dietary may have brought about the change in coloration—intensifying the melanin and weakening the lipochrome pigments—and the slightly larger beak.

We have a precisely similar case in the wrens of St. Kilda and the Shetlands, both of which differ from the wren of our English gardens. The St. Kilda wren (described in an extremely interesting article in our issue of Dec. 26 by a member of a party of students who recently visited the abandoned island)—is distinctly larger. It is also more heavily barred, and has a larger beak and feet. The Shetland wren agrees with the St. Kilda bird in point of size, but in coloration more resembles the wren of the mainland, though it is distinctly darker. The beak and feet again are larger; and this fact, as in the case of the St. Kilda bird, may be due to its dependence for most of its food on what it can pick up on the sea-shore. Did these wrens reach their respective island retreats by crossing the formidable stretch of sea from the main-



THE BRITISH COAL-TIT: A BIRD THAT IS OF PARTICULAR INTEREST AS ILLUSTRATING THE FORMATION OF SUB-SPECIES—THE IRISH COAL-TIT DIFFERING FROM THE BRITISH IN CERTAIN WELL-MARKED DETAILS.

The British coal-tit, having spread across to Ireland, has become transformed into the Irish coal-tit. As was first pointed out by the late Sir William Ingram, who was well known as an ornithologist, the Irish birds have the white patch on the nape tinged with yellow, while the cheeks, ear-coverts, sides of the neck, and breast are pale yellow.

confines of Great Britain. But we must not make too much of this, for the blue-tit of the Continent differs from our bird in nothing save that the upper parts of its plumage are of a somewhat paler and usually greyer shade of green; that the white bar on the wing is slightly broader and the yellow under-parts are slightly paler. Our bird, in short, is a little "faded" by comparison. But without comparing the two types together, this information is of somewhat doubtful value. And again there is a doubt. For it is known that small bands in the autumn move gradually to the east and south coasts. How is one to know

the Continental parent species. This we must regard as the correct view. And it is instructive to note that it shows us that our birds are really native to the soil, having become changed since they established a footing in these islands: though what agencies brought about this change have yet to be discovered. A particularly interesting illustration of the formation of such sub-species is furnished by the British coal-tit, which, having spread across to Ireland, has become transformed into the "Irish coal-tit," which might well be called "Ingram's coal-tit," since that enthusiastic ornithologist, the late Sir William Ingram, was the first to point out—sending specimens from Ireland to the British Museum of Natural History to prove his point—that the Irish birds have the white patch on the nape tinged with yellow, while the cheeks, ear-coverts, sides of the neck, and the breast are pale yellow. There are other slight differences, but this replacement of white by yellow is the most conspicuous. It is to be noted, however, that such birds come from the West Coast; and that occasionally specimens are found in N.E. Ireland which are indistinguishable from the British coal-tit. Hence we evidently have here a species "in the making."

As touching the robin, ornithologists draw a distinction between the "British" and the "Continental" robin, asserting that the upper parts of the Continental bird are lighter in tint, while the "red-breast" is paler. But they admit that these slight difference are barely perceptible in the field. Let those who have an eye for colour examine, as carefully as may be, all robins seen in the garden this winter. One curious fact, however, remains to be noted. The robin breeding in Portugal is indistinguishable from our so-called "British" robin, and hence differs from the "Continental" robin! There is more in this than meets the eye. The Continental robin is one of our winter migrants, arriving between the end of September to mid-November. They leave us in the spring. But they seem to confine themselves to the east and south coasts of England. In Scotland specimens have been taken in the Shetlands and Orkneys, Fife, E. Lothian, and Mull of Galloway. Our "British" robin is scarce only in the extreme north of Scotland and the Orkneys, but is absent in the Shetlands.

The thrushes in the garden, too, will repay careful scrutiny during the winter months, for our bird is held to be but a sub-species of the Continental thrush, which comes to us with the red-wings and departs in the spring. But they would seem to arrive from the North and divide into two streams, coursing down the east and west coasts of England, many halting by the way. So far as is known, they do not diverge into the Midlands. It will not be easy to distinguish it from our bird, since it differs only in its somewhat greyer appearance, which is said to be apparent when the birds are flying low.

Far more interesting is the Hebridean thrush. It is, indeed, a most extraordinarily interesting bird. At some

land, or were they resident there when these islands formed part of the mainland, and became "marooned" when the sea cut them off? We may find helpful evidence here in the history of the voles of Skomer Island, off the coast of Pembroke-shire, and of the voles of the Island of Mull, Inner Hebrides, and of Raasay, Shetland; for examples of these could hardly have crossed to their present respective islands by swimming.

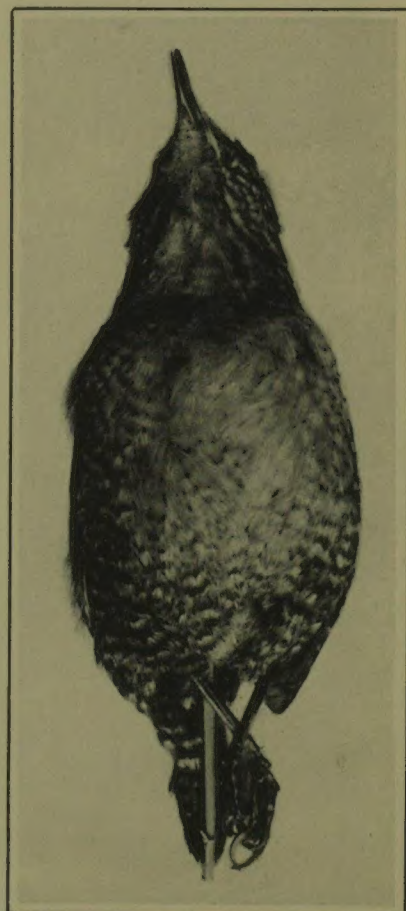
And so, then, in the duldest days of winter, without leaving our gardens we may find some interesting problems ready to hand. Spotting the vagrant may prove quite as exciting as "spotting the winner," and failure will not prove so costly!



THE ST. KILDA WREN: AN INTERESTING INSTANCE OF THE FORMATION OF SUB-SPECIES IN A COMMON BRITISH BIRD.

The St. Kilda wren differs from the mainland type in being much more conspicuously barred across the back and tail, and in having a more sharply defined eye stripe and longer and heavier beak, and larger legs and feet. In an extremely interesting article in our issue of December 26, describing the effect of the exodus from St. Kilda

(Continued opposite.



THE ST. KILDA WREN SEEN BREAST UPPERMOST: A BIRD WITH ITS FLANKS MUCH MORE HEAVILY BARRED THAN THE MAINLAND WREN.

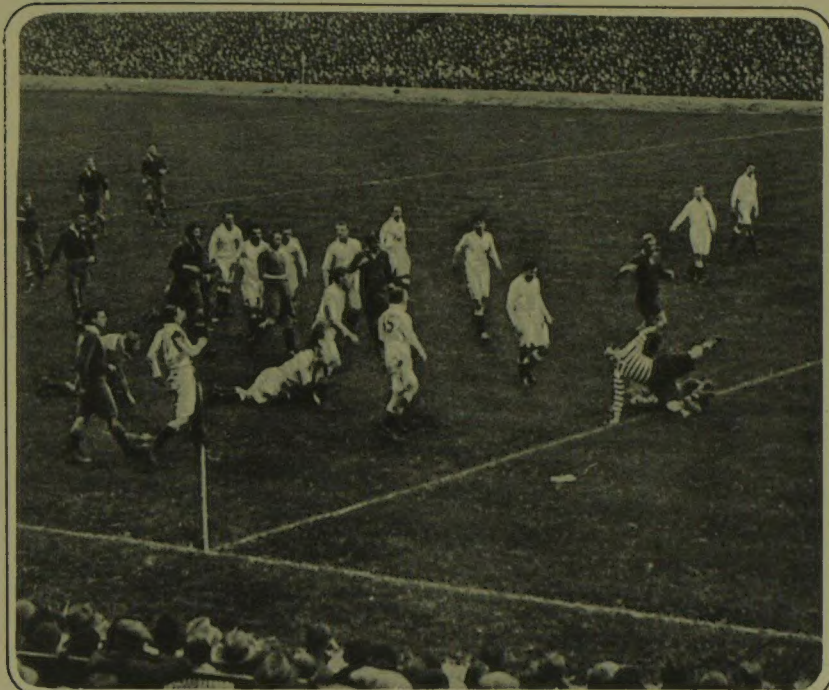
(Continued.) upon the island's fauna and flora, it was noted: "The field-mouse and the wren showed no signs of diminution. The latter was in a flourishing condition, and was nesting on the precipitous cliffs and also, occasionally, inside cleits—peculiar store-houses made of stone and with turf roofs."



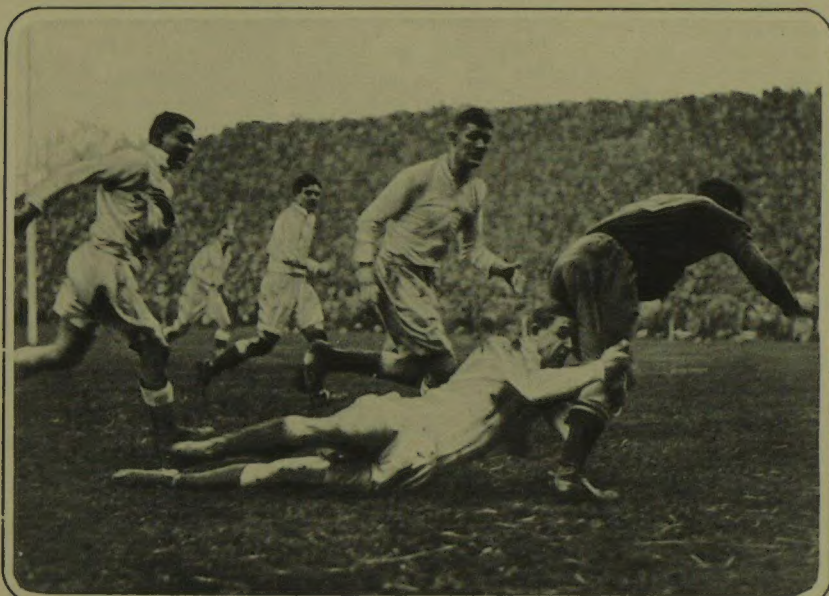
## INTERNATIONAL "RUGGER."



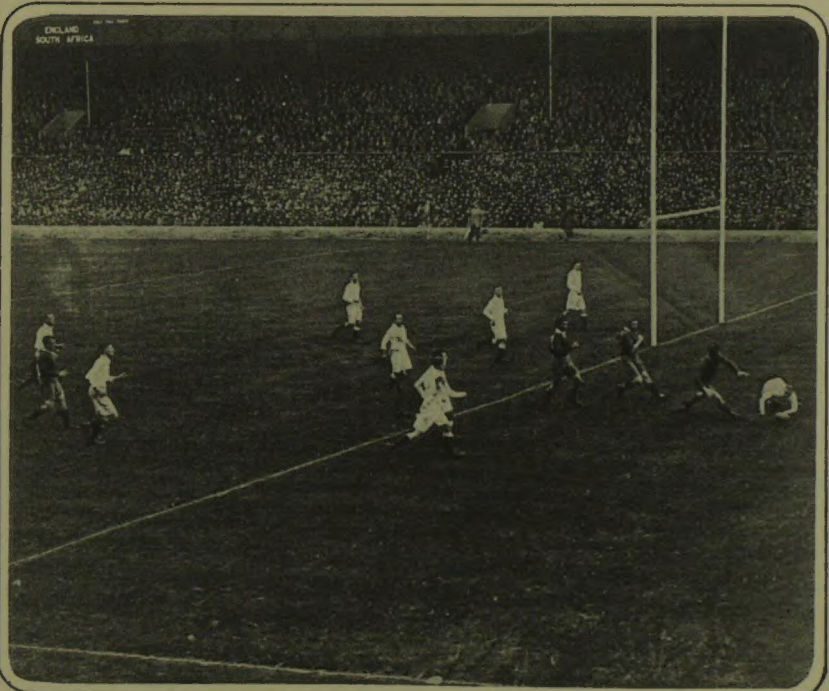
## INTERNATIONAL WAR DEBTS.



AN UNUSUAL OCCURRENCE IN THE GREAT RUGBY FOOTBALL MATCH BETWEEN SOUTH AFRICA AND ENGLAND: THE REFEREE, MR. W. L. FREEMAN (IN STRIPED JERSEY, RIGHT FOREGROUND), ACCIDENTALLY KNOCKED OVER BY ONE OF THE SPRINGBOKS.



A SPRINGBOK WELL TACKLED NEAR THE ENGLISH LINE BY A MEMBER OF THE HOME TEAM (IN WHITE JERSEYS): AN INCIDENT OF THE MATCH THAT GAVE SOUTH AFRICA THEIR THIRD INTERNATIONAL VICTORY.



THE DRAMATIC MOMENT OF SOUTH AFRICA'S ONE AND ONLY TRY: BARR, THE ENGLISH FULL BACK (EXTREME RIGHT), SLIPS IN FALLING ON THE BALL, WHILE TWO SPRINGBOKS, BERGH AND DANEEL, RUSH UP TO TOUCH IT DOWN.

South Africa beat England by a try and a dropped goal (7 points) to nothing in the match played on January 2 at Twickenham, before some 60,000 spectators. The South Africans, popularly known as the Springboks, thus secured their third international victory this season, having already beaten Ireland and Wales. They have still to meet Scotland at Murrayfield on January 16. The main feature of the match with England was the overwhelming preponderance of the South African forwards in the scrummage; but, although they generally got the ball, they did not do so much with it as might have been expected, and the English backs put up a fine defence. The only try was secured in the first half, when England's full back, R. J. Barr, unluckily slipped while falling on the ball. "He got some sort of a hand to the ball" (says the "Times") but not enough to satisfy the referee, who awarded a try to one of the two South African forwards who had followed up. Daneel and Bergh may be said to have shared the honour. The dropped goal was scored in almost the last minute, by G. Brand.



MEMBERS OF THE U.S. HOUSE OF REPRESENTATIVES WAYS AND MEANS COMMITTEE CONSIDERING THE HOOVER MORATORIUM—(L. TO R.) MESSRS. DOUGHTON (N. CAROLINA), CRISP (GEORGIA), COLLIER (MISSISSIPPI), HAWLEY (OREGON), AND TREADWAY (MASS.).



THE MORATORIUM DISCUSSED IN THE U.S. SENATE WAYS AND MEANS COMMITTEE: (L. TO R.) MR. BENJAMIN I. BUTTENWIESER, MR. OTTO KAHN (THE NOTED BANKER), AND SENATORS BARCLAY (KENTUCKY) AND THOMAS M. GORE (OKLAHOMA).



THE LEADING OPPONENT OF THE HOOVER MORATORIUM: SENATOR HIRAM JOHNSON, OF CALIFORNIA, AS HE APPEARED DURING THE DISCUSSION OF THE QUESTION BY THE FINANCE COMMITTEE OF THE UNITED STATES SENATE.

President Hoover signed the War Debts Moratorium on December 23, and thus gave effect to his proposal to postpone for a year the payments of European nations amounting to about £50,000,000. After the President had signed the document, he said: "Our suggestion for a year's suspension of inter-governmental debts averted a catastrophe which would have caused the American people a loss many times the amount involved. The American people have contributed to maintain courage and hope in the German nation, and to give an opportunity to other European peoples to work out their problems." The United States Senate had ratified the Moratorium on the previous night by 69 votes to 12, after a heated debate which lasted some twelve hours. A small group of opponents, led by Senator Hiram Johnson, of California, had endeavoured to stave off a final decision before the Christmas holidays. "There is only one way," he said, "to deal with these debts—stand our ground in reference to them." After the ratification of the Moratorium by the Senate, Congress adjourned until January 4.



# FINE FEATHERS.

BEING AN APPRECIATION OF

"PARADISE QUEST," by LEE S. CRANDALL; and "THE WANDER YEARS," by FREDERICK LORT-PHILLIPS.\*

(PUBLISHED BY CHARLES SCRIBNER'S SONS.)

(PUBLISHED BY NASH AND GRAYSON.)

NATURE has been more generous to birds than to most other created things; or, to put it negatively, she has created fewer ugly birds than can be said of most other species. At one end of the scale, it is true, is the vulture; but at the other end there is plumage which is the very hyperbole of loveliness. It is easy to understand why men, from St. Francis onwards, have fallen in love with birds; and there is no reason to think that birds resent or languish under "captivity" of the sympathetic kind—indeed, there is much evidence to the contrary. Mr. Lee S. Crandall, the author of this book, seems to have ample qualifications for the respect and affection which he commands from all feathered things; we accept without surprise the fact that he is a prominent member of various Zoological and Ornithological Societies, but when we learn that he is also a member of a Society of Mammologists, a Society of Ichthyologists and Herpetologists, and is a Vice-President of an Avicultural Society, we, and the birds, must regard him with feelings amounting to awe.

Mr. Crandall had already gone in quest of rare birds in British Guiana and Costa Rica, but nothing which those countries produced could equal the lure of the Bird of Paradise, in search of which Mr. Crandall essayed all the hardships of New Guinea, having first obtained the permission of the Government—for the birds are jealously protected—to obtain specimens for the New York Zoological Society.

Years ago, the present writer remembers meeting that Napoleonic person, Chalmers, the missionary and explorer, who was the first white man to attempt the Fly River. New Guinea at that time was a country of extreme peril, and Chalmers's exploits have become historical. To-day the hazards are trifling by comparison, but they are still far from negligible. The natives live under a curious sort of compromise between Government control and

replete with the spoils of the chase. Similarly, they are supposed—and a good deal of swagger accompanies the fiction—to be the ever-alert protectors of their community, whereas, since the Government has restrained tribal warfare, they seem to be idle young dogs with little to do but mischief. Feuds and factions are always simmering, but on the whole are effectively kept in check. The only one which Mr. Crandall witnessed, though it threatened to be serious, resolved itself into an affair between children, and fortunately was not grave enough to stop the great ceremonial dance which was in preparation. Next to the birds of his desire, this was the sight which Mr. Crandall was most anxious to see: and he was well rewarded for his patience.

"A column of nearly naked savages, their splendid bodies glistening in the sun, was advancing slowly down the street. Each man carried a tubular drum, about two feet long, under one arm, and with the stiffly-extended fingers of his free hand beat a staccato rhythm that sent queer tingles down my spine. Their bodies inclined slightly forward from the hips, and their feet, barely clearing the ground, moved in tiny double steps that were in perfect time. Feather head-dresses, ranging from elaborate affairs four feet tall, com-

posed of hundreds of bird skins, to more simple hair decorations of paradise plumes and white cocks' tails, dipped gracefully as scores of heads bobbed in unison. Coconut oil and red pigment gleamed through festoons of dogs' teeth, breast and arm ornaments of pearl shell, and clusters of scented Colius and Croton leaves. . . . Suddenly the opposing sides rushed towards each other, the men with their bodies bent almost double. The drums beat a mad tattoo, reached a sharp climax, and stopped. The figure was ended."

The going was often rough and anxious. Carrier-boys were chronically unreliable, and sometimes insubordinate—though at the end of the volume we feel, with the author, a considerable affection for the faithful and encyclopaedic "cooky-boy," Koi, who seems to have been able to do everything except cook. Not only is the up-country difficult travelling in itself, but the attitude of remote villagers is uncertain and supplies of food and water always precarious; once, at least, the expedition found itself in nearly desperate straits. Difficulties were not lessened by the fact that Mr. Crandall's lieutenant and mainstay, John Ward, of Sydney, Australia, was periodically seized with severe bouts of malaria—a relentless foe which few wayfarers in Papua can hope to escape. The traveller must also accept as insignificant trifles in this country innumerable small but implacable enemies of the human race—such as "horrible, liver-coloured millipedes, at least six inches long," leeches, scorpions, mosquitoes, saw-grass with razor edge, and, of course, snakes. But there are compensations in grandeur and luxuriance of scenery; nature, if it is perilous, also does things on the generous scale, and it staged at least one prodigious, if terrifying, spectacle for this intrepid observer. "Our words were cut short by an ominous sound, and we both looked across in time to see what seemed to us half the mountain beginning to move. It was a curious effect at first; whole phalanxes of forest giants, perfectly upright, moved downward, slowly at first, then gaining speed. As they progressed, their tops began to tip outward and they fell, in a confused and appalling tangle. Many were hurled clear and flew cleanly through the air, end over end. Huge rocks, as big as houses, crashed among them. With the roar of a thousand thunders, the mass tore down the mountainside into the abyss, carrying all before it. From far below, the awful sound echoed and reverberated. A cloud of dust and debris filled the valley. . . . We could not find the place where we had rested, for it had been completely obliterated. At the edge of the slide, the track had been cut cleanly, as though with a huge knife. Extending right across the apex of the horse-shoe, and encroaching on its sides, the face of the mountain lay bare and smooth, the crevices filled with loose, raw earth. Above us the wet, naked cliff glistened in the sun."

But, with the almost ingenuous simplicity which marks the whole of Mr. Crandall's narrative, he tells us that in New Guinea "always seemingly insurmountable obstacles appear, so that one is constantly certain that everything is finished. But, equally always—or almost equally!—solutions are found and things work themselves out." At all events, the expedition was successful in its main objective. It took back no less than forty specimens of the many different Peris of Paradise—Count Raggi's, six-plumes, "magnificents," "superbs," "blues," and long-tails. The birds all seem to have been contented with their lot, feeling, apparently, that liberty was cheaply sold for a regular and unfailing supply of bananas; and there was not a single casualty. Mr. Crandall may be pardoned for gloating over the beauty of his prizes—for example, Prince Rudolph's "blue"; its black plumage "is black velvet of a rare and precious kind, with a glow of red showing on the crown, when light and position are exactly right. And the blue is no common blue. On the folded wings, particularly close to the black heart which is the back, there is a clear, translucent effect, as though one were looking deep below the surface. The two middle



THE GRIN OF THE NEW GUINEA NATIVE: AYA, ONE OF THE EXPEDITION'S BIRD BOYS.



THE LESSER SUPERB BIRD OF PARADISE: ONE OF THE BEAUTIFUL SPECIMENS COLLECTED BY THE EXPEDITION IN NEW GUINEA.

Photograph by E. R. Osterndorff. By Courtesy of the New York Zoological Society.

tail feathers are very long, like narrow black ribbons, with little blue tabs at their ends. From beneath the wings, at either side, spring delicate plumes of deep, rich blue, tipped with pale mauve." Considering the vicissitudes through which the captives had to pass, especially at the hands of native bearers, it is a high testimonial to their constitutions that they survived. Their last and most desperate adventure—Mr. Crandall's also—was shipwreck on a coral reef. However, all found their way eventually to New York, where, we hope, they delight all beholders.

New Guinea seems to be one of the few countries which Mr. Frederick Lort-Phillips has not visited, and doubtless it was omitted because it offers few attractions of big game. The travels and adventures described in "The Wander Years" date back to a time when the countries which Mr. Lort-Phillips visited were far more an unknown quantity than they are at present. He first entered on the quest of big game in 1888, at the age of sixteen, and made his first trip round the world four years later. He hunted and explored in Somaliland (twice), Norway, Persia, Newfoundland, Manitoba, British Columbia (among the Lillooet Indians), and, in company with his wife, travelled 600 miles by canoe through the Canadian Lakes of Keewatin. British Columbia and the Northern Lakes were revisited, and the final adventure, in 1908, was a hunting expedition among the Khirgiz and Kalmuck in the Thian Shan. Mr. Lort-Phillips's experiences, which are all narrated in an easy and entertaining style, included imprisonment by the Abyssinians, a narrow escape from sentence of death in Persia, and a visit to a Kalmuck Empress. The victims of his rifle are egregious in number and variety, forming a small museum in themselves.

C. K. A.



A PRINCE RUDOLPH'S BLUE BIRD OF PARADISE IN ITS COURTSHIP DISPLAY: THE OBJECT OF THE EXPEDITION DESCRIBED IN "PARADISE QUEST."

Photograph by E. R. Osterndorff. By Courtesy of the New York Zoological Society.

indigenous custom. Most of them have but recently emerged from cannibalism, which, indeed, is not yet wholly extinct; and there may be some extenuation for their habits in the fact that the country suffers acutely, as Mr. Crandall found to his cost, from scarcity of food. Wild pig is almost the only kind of edible flesh, and even that is rare; for the rest, potatoes, bananas, and pineapple seem to have been the staple articles of diet, and potatoes were by no means easy to come by. Rice was a luxury. The greatest luxury of all, however, was tobacco, and it is an object-lesson in man's dependence on non-necessaries to find that among these primitive people tobacco is the most highly valued form of currency.

The Papuan, as Mr. Crandall presents him, is not without attractive qualities. His intelligence is considerable: he is decent, and strictly governed by his own complicated code of morals; and on the whole, he does not appear to be unfriendly or discourteous, unless he is very hungry. If he is suspicious and on the defensive, that is because the terror of the unknown forms the greater part of his religion. It is disillusioning to find that even among these children of nature social shams play their part; the young "blooms," or *dubu* boys, for example, must never admit that they are hungry, since they are supposed (quite contrary to the fact) to be perpetually

\* "Paradise Quest." By Lee S. Crandall. (Charles Scribner's Sons; 10s. 6d.)

"The Wander Years." By Frederick Lort-Phillips. (Nash and Grayson; 21s.)



A NEW GUINEA BELLE IN HER FINERY, WEARING A NOSE-ORNAMENT AND A NECKLACE OF THE HIGHLY VALUED DOGS' TEETH.

Reproduced from "Paradise Quest" by Courtesy of the Publishers, Messrs. Charles Scribner's Sons.

Above us the wet, naked cliff glistened in the sun."



## A STUDENTS' CITY WITHIN A CITY: THE CITÉ UNIVERSITAIRE IN PARIS.



THE CITÉ UNIVERSITAIRE IN THE UNIVERSITY OF PARIS—A GENERAL VIEW, INCLUDING THE U.S.A. PAVILION (TO THE LEFT); THE BELGIAN (NEXT TO RIGHT); THE JAPANESE; AND THE SPANISH PAVILION (EXTREME RIGHT).



THE GREEK PAVILION OF THE CITÉ UNIVERSITAIRE, WHICH HAS INSCRIPTIONS IN GREEK UNDER THE CORNICE: ONE OF THE FOREIGN HOSTELS OF THE NEW UNIVERSITY.



WHERE EAST REALLY MEETS WEST: THE JAPANESE PAVILION, SHOWING FAINT TRACES OF ORIENTAL INFLUENCE IN ITS ARCHITECTURE, AND OCCUPIED BY JAPANESE STUDENTS.

In the University of Paris, also known as the Sorbonne, there is growing up an international quarter—the Cité Universitaire—to foster the tuition of foreign students. It has been described as representing a revival of the collegiate conception of university life as it was practised in the great mediæval universities of Europe. Our photographs illustrate some of the national hostels already erected. Besides these, others have also been built, including a Canadian hostel, which was opened by the Prince of Wales in October 1926; a Belgian, an Argentine, and an Armenian hostel; while still others, including a British hostel, are in course of construction or projected. The original impetus towards the erection of the Cité Universitaire



THE SWEDISH PAVILION; WITH A CORNER OF THE SPANISH PAVILION ON THE LEFT: BUILDINGS OF AN INTERNATIONAL SETTLEMENT PROVIDED BY A SYSTEM OF BENEFACTIONS.



THE DANISH PAVILION: ONE OF THE BUILDINGS OF THE UNIVERSITY CITY, WHERE YOUNG MEN AND WOMEN OF MANY NATIONALITIES MAY SHARE A COMMON LIFE AND TUITION.



ONE OF THE MOST INTERESTING PARTS OF THIS UNIQUE CENTRE OF LEARNING: THE INDO-CHINA PAVILION—AN EDUCATIONAL ESTABLISHMENT FOR FRANCE'S ORIENTAL COLONY.

was given soon after the war by M. E. Deutsch de la Meurthe, who provided accommodation for French students on ground originally occupied by the fortifications. Mainly by the generosity of Mr. J. D. Rockefeller jun., a general assembly building was added later. The growing success of this unique international centre is indicated by the fact that the number of students in the University of Paris has increased from 11,000, of whom 1100 were foreigners, in 1900, to 27,000, with about 6500 foreigners, in 1928. Near the Sorbonne there stands also the Guild of the British Institute in Paris, which provides special coaching in English and French, and is attended by nearly 350 students.





A PHOTOGRAPH TAKEN FROM THE SIXTY-FIRST STOREY OF THE CHRYSLER BUILDING, WHICH HAS SIXTY-EIGHT STOREYS IN ALL: A VIEW LOOKING OVER THE QUEENSBORO BRIDGE TOWARDS BROOKLYN.

1.

THE interest which attaches to these most brilliant photographs of New York is increased by the fact that they were taken by Fräulein Lotte Eckener, the daughter of Dr. Eckener, captain of the "Graf Zeppelin." Modern New York offers an unusually rich field to the photographer, but, as in all such cases, the very plentitude of the material necessitates exceptional skill and a strict discipline on the part of the artist. It will be admitted that all these studies, with their choice of subject and viewpoint no less than by their use of sunlight, reveal Fräulein Eckener.

(Continued on p. 47.)



A BEAUTIFUL STUDY OF NEW YORK UNDER A THREATENING SKY, LOOKING TOWARDS LOWER MANHATTAN: IN THE FOREGROUND, A GARGOYLE OF THE CHRYSLER BUILDING.

## PHOTOGRAPHS BY THE DAUGHTER OF ARTISTIC SNAPSHOTS OF NEW YORK



CLOUDS OVER NEW YORK: ANOTHER VIEW FROM THE CHRYSLER BUILDING, LOOKING TOWARDS THE HUDSON RIVER—A FINE PHOTOGRAPHIC STUDY WHICH ILLUSTRATES THE EFFECT OF SUNBEAMS STRIKING THROUGH THE CLOUDS.



A FANTASTIC WORLD OF STEEL—THE ASTOUNDING CREATION OF THE ANT-LIKE BEINGS IN THE STREET BELOW: LOOKING DOWN FROM NEAR THE TOP OF THE CHRYSLER BUILDING ON TO LEXINGTON AVENUE.

3.

America, which it does so admirably now, so long may the present trend in architecture be expected to retain its popularity—and there seems no reason why buildings should not grow indefinitely bigger. The Empire State Building was formally inaugurated on May 1, 1931, by President Hoover pressing a electric key in Washington. When fully occupied, the building has a working population of 25,000 persons. The steel cage of which it consists is so arranged that it yields slightly in a wind, but at the same time locks together more strongly than ever. Calculations have been made to show that the swaying

## THE "GRAF ZEPPELIN'S" CAPTAIN: TAKEN BY FR. LOTTE ECKENER.



THE KING OF SKY-SCRAPERS—WITH A POPULATION OF 25,000: THE EMPIRE STATE BUILDING, THE HIGHEST IN THE WORLD, TOWERING ALONE ABOVE THE PYGMIES OF NEW YORK, WHICH IT DWARFS WITH ITS 1248 FEET.



A STRIKING PHOTOGRAPH OF THE GRAND CENTRAL TERMINAL, NEW YORK, ONE OF THE MAIN GATEWAYS OF THE CITY: PEOPLE HURRYING TO AND FRO IN A GLOOM LIGHTENED BY BRILLIANT SUNBEAMS.

4.

notion which the building makes in a strong wind takes four seconds to complete. It is of topical interest to add that Dr. Eckener visited England recently for the purpose of discussing a possible airship-building programme in this country. The object in view is the development of commercial airships, which, in Dr. Eckener's opinion, should be at least 800 feet long—that is, fifteen feet longer than the United States Navy airship "Akron," which is at present the longest dirigible in the world. The programme of the "Graf Zeppelin" includes no fewer than ten crossings of the South Atlantic next summer.



A WINTER VIEW FROM CENTRAL PARK: A GLIMPSE OF CENTRAL PARK LAKE, WHICH OFTEN FREEZES OVER SUFFICIENTLY TO ALLOW SKATING; AND (IN THE BACKGROUND) THE ADVANCE GUARD OF THE SKY-SCRAPERS.

2.

as an expert of a high order in the art of the camera. Our readers will remember that in our issue of December 5 we published other photographs of New York, mainly of individual buildings, to illustrate recent American architecture. These more general views, with the impression which they give of New York as a whole, will form a supplement to those pages. The Empire State Building is at present the highest of all sky-scrappers, but, in common with its predecessors, it is unlikely to enjoy a long supremacy. As long as the sky-scraper continues to satisfy the demands of modern

(Continued on p. 46.)



LOOKING UP AT THE EMPIRE STATE BUILDING, SO THAT THE MOORING-MAST FOR DIRIGIBLES ON ITS SUMMIT IS INVISIBLE: A VAST STRUCTURE WHICH CONTAINS OVER TEN MILLION BRICKS.



## THE ODD SIDE OF THINGS:

## FUNERAL RITES AND BURIALS.



A NATIVE'S BURIAL-PLACE IN CENTRAL AFRICA—IN THE FOREGROUND, THE "TOMBSTONE," TO WHICH ARE NAILED PERSONAL POSSESSIONS; (IN THE BACKGROUND) THE GRAVE-HUT.

THE "TOMBSTONE," BEARING THE DEAD NATIVE'S UTENSILS; WITH BOTTLES STUCK DOWNWARDS IN THE SAND.



THE GRAVE-HUT—WITH A DISPLAY OF PERSONAL POSSESSIONS OF THE DEAD, INCLUDING TWO PAGES OF "THE ILLUSTRATED LONDON NEWS" FASTENED TO THE WALL.

The correspondent who supplies the three photographs of the native's burial-place writes: "On the 350-mile motor journey from Tshilongo, on the Cape-to-Cairo Railway, to Ndilolo Gare, on the eastern bank of Luao River, opposite Luao, the present rail-head of the Benguela Railway, one passes numerous native graves. Over the actual grave a little grass hut is erected and, as a 'tombstone,' there stands a wooden plank—a notice-board to which are nailed the

deceased's worldly possessions." Describing the "tombstone" illustrated here, he writes: "Crowning the structure is an enamel wash-basin, while the face of the board is adorned with half a dozen plates and dishes, a scarf, and a cap. At the foot are two empty bottles, their necks buried in the sand." He also notes of the grave-hut: "On the wall are two pages from 'The Illustrated London News' that had graced the walls of the deceased's hut in his lifetime."



A RELIGIOUS COMPROMISE: A GOLD COAST GRAVE ADORNED BOTH WITH A CROSS AND WITH A FETISH-STATUETTE.

A correspondent explains that the lady whose grave we illustrate had, as her fetish in her lifetime, a lagoon which engulfed the enemies of her tribe; hence her fetish gained a peculiar reverence, resulting after her death in the curious compromise we illustrate.



IN THE FROZEN NORTH OF CANADA, WHERE CONDITIONS PREVENT BURIAL: A CEMETERY NEAR FORT CHIMO IN WHICH COFFINS ARE NOT INTERRED, BUT LEFT ON THE GROUND TO THE MERCY OF THE WEATHER AND OF ANIMALS.

The photographs reproduced here were taken by the chief pilot of a mining exploratory expedition into the region of Northern Quebec—the first aeroplane, we may note in passing, to fly in this almost unknown hinterland. Fort Chimo is a Hudson Bay Company station on the River Koksoak, near Ungava Bay. The inhabitants are unable to bury their dead because of the rocky formation of the ground and the continual frost, and the remains are left out in the open in boxes. Our photograph shows one of these boxes broken open and the contents scattered about by animals. The Tree of Death is so called because it is used to hold coffins—a means of keeping the dead from the depredations of animals.



THE TREE OF DEATH NEAR FORT CHIMO: THE ONLY TREE IN THE WHOLE REGION—USED TO HOLD COFFINS.



A CELESTIAL "BROUGHAM"—A PAPER HORSE AND CARRIAGE CARRIED IN A CHINESE FUNERAL PROCESSION FOR THE USE OF THE DEAD IN THE NEXT WORLD.

We noted in our issue of November 21, under an extremely interesting photograph showing the funeral procession of a Chinese general, which included a paper Staff Officer, a paper motor-car, and a paper chauffeur, that "intimately bound up with the Chinese feeling for family is the cult of ancestor-worship; and from that again follows the devotion with which the interests and needs of the dead in the next world are cared for by the living relatives. The original conception was of a material soul continuing in existence in a material world; but, by an



FOR THE USE OF A DEAD CHINAMAN IN THE NEXT WORLD: A DUMMY CART, AND A HORSE WITH THE MOST LIFE-LIKE EXPRESSION, IN A FUNERAL PROCESSION.

extension of the earlier practice, paper effigies of the deceased's requirements, instead of the objects themselves, are now burnt at the grave—a custom which, laudable for its piety, also combines the preservation of the objects for the use of the living, with due care for the welfare of the venerable dead. We here illustrate some equally curious features of a Chinese funeral—horses and carriages made of bamboo sticks and paper being carried in the funeral procession, for burning after the burial; and intended for the use of the dead man in the next world.



## NEW TREASURES OF ROMAN ART FROM DALMATIA.

INTERESTING DISCOVERIES AT ZARA (THE ANCIENT JADER): SCULPTURE, IVORIES, BRONZES, GOLD JEWELLERY, AND A WONDERFUL HOARD OF ROMAN GLASS.

By Professor PIRRO MARCONI, Director of Excavations at Zara  
for the Italian Archaeological Authorities. (See Illustrations on pages 50 and 51.)

IT is well known with what devotion and care the Italian Government promotes large undertakings with the object of bringing to light and making known the great monuments left by Roman civilisation in all parts of Italy. In order to form an idea of the results obtained in a few years, which give quite a new and a visual picture of the glories of Rome, it is sufficient to recall the works already completed or in progress: for example, in Rome itself, the clearance of the Forums and the superb Imperial buildings; at Pompeii and Herculaneum the excavation of the two cities buried by Vesuvius; and elsewhere such researches as those at Aquileia and various other places.

In addition to the more famous sites, even those of lesser significance and renown are being explored and studied. Among them, discoveries made during the last few years have lent increasing importance to the small city of Zara, situated in Dalmatia, on the eastern coast of the Adriatic. To-day Zara is still full of activity and movement, festive and graceful in its gay Venetian aspect, but preserving the severe architecture of its Roman churches.

In the small peninsula where the heart of the present city lies, life has for long centuries continued to ebb and flow. It was inhabited in the Iron Age by the Liburnians and the Illyrians, who, before the coming of the Romans, occupied Dalmatia, trading and navigating in the endless windings of the coast and the Dalmatian Islands, already known to the Greeks. Then, after the first Dalmatian wars, during the last two centuries B.C., it was frequented and occupied by the Romans, and attained to dignity and an urban constitution under the Emperor Augustus. He surrounded it with walls, provided it with gates, and gave it the stable aspect which it retained through succeeding centuries. It was probably then that its Forum was established, the centre of urban life, from which roads ran towards the interior of Dalmatia and the region of the Danube, while great buildings, sacred or public, began to be erected. Zara (called by the Romans *Jader*) was a link in the chain of Latin cities established on the coast of Dalmatia, from *Ænona*, through *Scardona*, *Salona*, *Spalato*, *Narona*, and *Epidaurus*, until it reached *Dyrrachium* and the country that is now Albania.

From that time onwards, this small area, surrounded by the sea, where the city had been built, remained a centre of life throughout the Roman period, and then during the Middle Ages and the Renaissance period until our own time. It was this very fact of the continuation of life on the same spot which, owing to ever-new interests, caused the rapid destruction of everything ancient which it contained, so that now only very few Roman remains have been left in existence.

In the centre of the city, in the quarter adjacent to the present Piazza delle Erbe, stands the old round mediæval shrine of San Donato. When this came to be restored, it was found to have been built on the ancient Roman Forum (Fig. 1). In fact, the basement of the church, both walls and pillars, rested directly on the remains of the buildings of the Forum which had collapsed in the Middle Ages (Fig. 2). A spectacle full of fascination is presented by shafts of columns, cornices, architraves, funerary monuments, Roman inscriptions, architectural fragments which served as a basis and support for Roman structures, and the Roman pavement of the Forum, whose rectangular slabs, arranged in parallel rows, now form the floor of the church (Fig. 2).

Recently the Government ordered that the work of isolating the Temple of San Donato should be carried out. In place of the old and dilapidated houses by which it was backed, a clear space was to extend, partly to give more air to the closely packed city. When these houses were demolished and the ground excavated down to the Roman level, the paving of the Forum was discovered everywhere. Now that it has been brought to light, it proves to be a symmetrical structure with large rectangular slabs in

regular and parallel rows. Scattered all over this pavement were sculptures, funerary monuments, inscriptions, and decorated architectural remains of the great buildings which must have surrounded the Forum, perhaps basilicas and temples. There were also found large and finely ornamented cornices, shafts of columns, and capitals, which are recognised from the decoration as dating back mainly to the Age of Augustus, and must have belonged to buildings erected during the reign of the great Emperor.



FIG. 1. A MEDIÆVAL SHRINE BUILT ON A ROMAN FORUM: THE TEMPLE OF SAN DONATO AT ZARA, CLEARED OF ENCUMBERING HOUSES TO REVEAL A LARGE AREA OF ROMAN PAVEMENT (FOREGROUND) WITH SCULPTURES AND ARCHITECTURAL FRAGMENTS OF THE AUGUSTAN AGE.



FIG. 2. THE INTERIOR OF THE TEMPLE OF SAN DONATO AT ZARA (ROMAN JADER): A VIEW SHOWING PART OF THE PAVEMENT OF THE ANCIENT FORUM FORMING THE FLOOR OF THE CHURCH, WITH WALLS AND PILLARS FOUNDED ON THE REMAINS OF ROMAN BUILDINGS.

Thus, to a large extent, the Forum of Augustus has now been brought to light, and it is adorned with the fragments and sculptures discovered during the excavation, besides others already collected during excavations elsewhere in the same district, especially at the Roman

cities of *Ænona* and *Asseria*. Among these discoveries stand out above all four large statues, in two of which we recognise the great patron of Zara, Augustus himself (Fig. 11), and his kinsman and successor, Tiberius (Fig. 8). On the peninsula where the present city of Zara stands there stood the ancient Roman *Jader*. Opposite the short tongue of land which connects it to the mainland, there emerges the great road which leads to the interior of Dalmatia; and here there still remain the foundations of the gateway, with a triple arch, through which entrance was gained to *Jader* from without.

Outside the town, in the outskirts and for a long distance away, there extended the necropolis, or city of the dead, gathered probably into groups of tombs, arranged according to corporations and colleges. Along the ancient roads stood stones with funerary inscriptions that indicated the exact position of the tombs in the burial ground. Of late years, many of these tombs have been explored and the objects discovered there have been added, in the Zara Museum, to the many which had previously been collected, both at *Jader* itself and at *Ænona*, a Roman city about 12 miles north-east of Zara. All these tombs are of the incineration type, with a rough stone urn containing the ashes of the deceased, while around it are deposited other objects, just those things which the deceased had treasured most in life, the fine ornaments which had given him pleasure during the years of his earthly existence.

These are always articles of small dimensions, and generally, apart from the terra-cotta vases, are of considerable artistic merit. They are of various kinds, especially glass, ivories, jewels, sculptured animals (Figs. 4, 6, and 7), and decorated bronzes: not, indeed, great works of art, but careful and very fine products of craftsmanship, which had attained to a high degree of technical perfection and of taste. The most numerous and most impressive group is that of the glass, consisting generally of small vases, vials, plates, bottles, pans, and cups made of very fine blown glass. Some are plain and of one colour, fitted with handles having decorative and figure reliefs. Others are polychrome, with one general background colour and incrustations of a different shade, such as white upon blue (Fig. 13) or green upon yellow (Fig. 14). Others again are of glass paste composed of filaments of paste in various colours, afterwards united and fused by baking, known as murrhine vessels.

Among this last class there are examples of rare beauty, such as some vials and cups with an exceptional variety of tints and infinite gradations; or others, in whose dark coloured interior there unfold, as it were, bright bands or ribbons, looking so natural that they seem to have been placed upon the surface of the vessels (Fig. 12). These discoveries prove that at Zara there must have existed workshops of glass-craftsmen who were experts from long practice and experience, capable of attempting even the representation in glass of natural forms and human figures.

Another considerable category is furnished by carved or perforated ivories. Reliefs of fine effect, exceedingly minute incisions, decorations of rare taste, adorn various small articles placed in the tombs of the dead. If the deceased was a woman, then we find small boxes or long hairpins, ornamented at the ends with little busts or heads. In the graves of men are found styli, writing tablets, or tesserae which were used as tickets of admission to the theatre (Fig. 3). Very numerous also are specimens of worked metal, either in relief and as ornaments for boxes, or statuettes of human beings or animals, or reliefs decorating articles of use, such as mirrors (Fig. 10), lamps, and so on. Among examples in precious metal, particularly gold, are wire necklaces in filigree (Fig. 9), done with admirable precision and neatness, in exceedingly fine work of exceptional delicacy. Occasionally along with the gold there are incorporated rare stones (Fig. 9) or pieces of glass paste in bright colours, forming jewels of very fine taste, often similar to those produced from modern workshops.



# ARTS AND CRAFTS OF THE AUGUSTAN AGE FROM A ROMAN CITY ON THE ADRIATIC.



FIG. 3. ROMAN THEATRE "TICKETS": RARE AND VALUABLE IVORY TESSERÆ, OR PLAQUES, BEARING ON ONE SIDE THE SEAT NUMBER (TOP CENTRE), AND ON THE OTHER CARVED RELIEFS, USUALLY FIGURES OF CUPID IN VARIOUS ATTITUDES—PLAYING, RUNNING, SOUNDING A LYRE, AND SO ON.



FIG. 4. ROMAN ANIMAL SCULPTURE: A FIGURE OF A PIG CARVED IN AMBER, AMONG THE SMALLER FINDS AT ZARA.



FIG. 8. THE EMPEROR TIBERIUS IN SACERDOTAL DRESS: A MAJESTIC STATUE FOUND, ALONG WITH THAT OF AUGUSTUS (FIG. 11), IN THE FORUM OF JADER (THE ANCIENT ROMAN NAME OF ZARA).

DISCOVERIES of great importance, throwing much new light on the arts and crafts of a Roman provincial city in early imperial times, have lately been made at Zara, in Dalmatia, on the eastern coast of the Adriatic. An interesting account of these discoveries will be found on page 49 of this number, in a special article contributed by Professor Pirro Marconi, who has directed the excavations on behalf of the local branch of the Italian Department of Antiquities, known as the Soprintendente alle Antichità delle Marche, degli Abruzzi e di Zara. The above photographs illustrate some of the chief finds mentioned by Professor Marconi, and the illustrations are numbered to correspond with his references. He recalls the fact that Zara, known to the Romans by the name of Jader, was first occupied by them after the Dalmatian campaigns in the last two centuries B.C., and that it attained the dignity of an urban constitution under the Emperor Augustus, who caused it to be surrounded with walls. It was probably at that time that the

[Continued opposite.]



FIG. 9. A ROMAN MATRON'S JEWELLERY: A NECKLACE OF KNOTTED GOLD WIRE, WITH PENDENT IVORY LEAVES, RINGS INSET WITH CUT STONES, EAR-RINGS, AND A CHAIN.

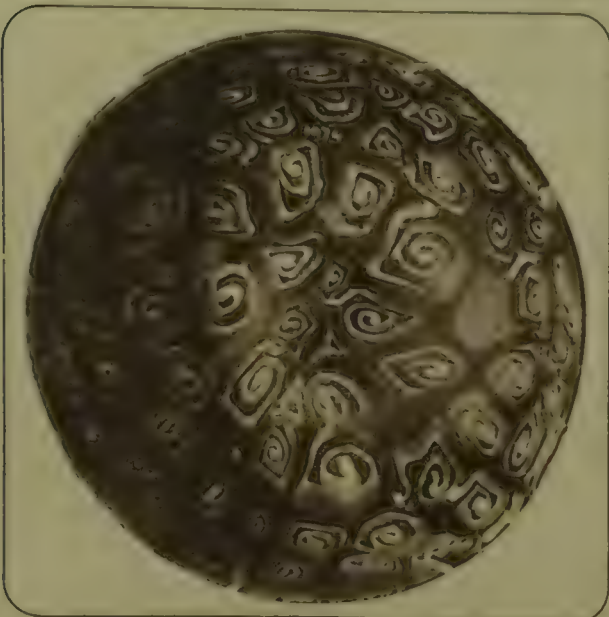


FIG. 12. A GEM OF ROMAN GLASS FOUND AT ZARA: A PLATE IN MURRHINE WARE, WITH MANY WHITE SCROLLS, LIKE COILS OF RIBBONS, INSERTED IN A GROUND OF AMETHYST COLOUR.



FIG. 13. SMALL ROMAN GLASS VASES OF EXQUISITE DESIGN: (TOP ROW) TWO IN GLASS PASTE OF VARIED AND VIVID COLOURS, WITH ONE SHAPED AS A HUMAN HEAD; (BELOW) TWO OF COMBINED GREEN AND BLUE, AND ONE (ON RIGHT) WITH FLECKS OF WHITE ON A BLUE GROUND.

PHOTOGRAPHS SUPPLIED BY PROFESSOR PIRO MARCONI, DIRECTOR OF EXCAVATIONS



## RELICS INCLUDING ROMAN THEATRE "TICKETS" AND A RICH TREASURE OF ROMAN GLASS.



FIG. 5. "STILL LIFE" WROUGHT IN AMBER: A BASKET OF FRUIT—AN EXAMPLE OF ROMAN CRAFTSMANSHIP FROM ZARA.



FIG. 6. AMBER AS A MEDIUM FOR ROMAN ANIMAL SCULPTURE: A FIGURE OF A RABBIT, IN A BASKET, NIBBLING FRUIT.



FIG. 7. NATURE STUDY IN ROMAN ART EXEMPLIFIED AT ZARA: A FIGURE OF A SMALL FISH CARVED IN AMBER.



FIG. 10. A TREASURE FROM SOME ROMAN BEAUTY'S TOILET TABLE: A MIRROR WITH LEAD HANDLE AND FRAME, AND ON THE BACK A BAS-RELIEF OF THE THREE GRACES.



FIG. 14. A PRECIOUS EXAMPLE OF ROMAN GLASS: A FLAGON OF LIGHT YELLOW GROUND COLOUR WITH LEAVES AND TENDRILS IN EXTERNAL RELIEF. AT ZARA. (SEE HIS ARTICLE ON PAGE 49.)

*Continued.]*

forum at Jader was established, and other public buildings and temples were erected in the vicinity. The remains of these Roman structures came to light when restoration work was undertaken, not long ago, upon the old circular mediæval church at Zara known as the Temple of San Donato. This building was found to have been erected on the site of the ancient forum, and, when it had been isolated by the demolition of adjacent houses, a large area of the original Roman pavement was revealed, together with various examples of Roman sculpture, including statues of Augustus and Tiberius, various architectural fragments, and funerary monuments, mainly dating from the Augustan Age. Outside the town lay an extensive necropolis, and many of the tombs in it have been explored, yielding a rich treasure of funerary deposits, mostly articles which the dead had valued in their lifetime. It is from this source that the smaller objects shown in our photographs have come. Most remarkable of all are the many beautiful examples of Roman glass, which attained at Jader a wonderful variety of design and perfection of technique. Extremely interesting also are the Roman theatre "tickets" in the form of ivory discs carved in relief.



FIG. 11. THE IMPERIAL FOUNDER OF THE ROMAN CITY OF JADER (MODERN ZARA): A LARGE STATUE OF AUGUSTUS, WHICH DOMINATED THE ANCIENT FORUM, WHERE IT WAS FOUND, LIKE A TUTELARY GOD.

FIG. 15. ROMAN GLASS OF REMARKABLY "MODERN" TYPE: A DISH OF CLEAR GLASS WITH GEOMETRIC DESIGNS, DIFFICULT TO CREDIT AS OF ROMAN MAKE, HAD IT NOT BEEN FOUND IN A FUNERARY URN ALONG WITH OTHER ANTIQUE OBJECTS.





## BOOKS OF THE DAY.

VISITORS to the Exhibition of French Art at Burlington House might be roughly classified as follows—people who treat it as a social function and want to be able to talk about it; people genuinely interested in art and knowing a good deal about it; and people vaguely interested, knowing little or nothing, but desirous to learn. Many will doubtless have recourse to books bearing on the subject, either to enlighten their ignorance or to refresh their memories, and I would accordingly draw their attention to three works which, each in its way, will be found extremely useful.

Let us begin with one that seems likely to make the widest and most popular appeal, as being the sort of book required by the novice or the student, supplying compact information in chronological sequence, and concerned rather to state accepted facts than to discuss generalities or controversial opinions. For such readers I can confidently recommend "A SHORT HISTORY OF FRENCH PAINTING." By Eric G. Underwood. With forty-eight half-tone Plates (Oxford University Press and Humphrey Milford; 8s. 6d.). "I have tried to describe," writes the author, "in few and simple words, what French painting stands for, the main characteristics of the chief painters, and the aims of the 'schools' with which they are associated."

Mr. Underwood's interesting text is supplemented by various appendices, including a tabular Outline of Cultural History in France, England, and America during the period of French painting, and a descriptive list of the galleries where the best French paintings can be seen. Even the endpapers of the volume have been utilised. One contains a map of France, showing the places mentioned in the book; while the other gives a genealogical table of artistic heredity through the eighteenth, nineteenth, and twentieth centuries, entitled "'Pupil Pedigree': Seven Generations of Master and Student," and showing the relationship, in art, of the principal French painters since the time of Louis XIV. Having had occasion, more than once, to consult this book myself, I can vouch for the fact that it gives just what the average reader needs, and is conveniently arranged for purposes of reference.

The other two works I have to mention cater for art lovers of a more advanced type, possessing already enough knowledge, in regard to the groundwork of historical facts, to be able to appreciate comparisons and weigh divergent views. One of the best-known art critics, who has dealt with the subject more at large in previous books, provides a valuable commentary entitled "AN ACCOUNT OF FRENCH PAINTING." By Clive Bell. With thirty-two Illustrations (Chatto and Windus; 7s. 6d.). The chief attraction of this delightful book is that the author imparts the personal touch to all his criticisms. He holds decided and sometimes provocative opinions, which he expresses in forceful style, but without arrogance. As a "cicerone" (his own word) to the achievements of French painting, he is most helpful and stimulating.

At a time when we in London have this unprecedented opportunity of studying the art of our neighbours, we may be proud to remember that it owes something to our own. In the last section of his book—the Great Age—Mr. Bell writes of the post-Waterloo period: "The influence of English painting on the new generation in France, though far from being so great as the influence of English literature, was considerable. . . . While in England the eighteenth had been developing normally into the nineteenth, in France the tradition had been broken brutally and a lump of dead-foreign matter driven into the soft growing flesh. Young French painters of the Restoration travelled in search of their past, and in England they found it. . . . In 1824 Delacroix was bowled over by Constable so effectively that he is said to have withdrawn his *Massacre de Scio* from the Salon in order to repaint it on English principles."

The same incident is recalled, in slightly fuller detail, in another book of kindred purpose—"THE ARTS IN FRANCE." From the Time of Louis XIV. to the Present Day. A Brief Survey. By Amelia Defries, Official Panel Lecturer to the Exhibition of French Art at Burlington House, 1932; and to the International Exhibition of Persian Art, 1931. With sixteen Illustrations (Benn; 6s. 6d.). As the title implies, this book is not confined to painting, but touches also on sculpture and on various forms of decorative art, including tapestry, porcelain, furniture, and glass. The painters, however, predominate, as arbiters of style and leaders of new movements. The author has given a rapid survey of trends and influences during the past three centuries, and of the French system of art education.

An allusion to the influence of Picasso on theatrical decoration serves to recall an important work on that subject (already noted briefly on this page) which

contains many references to French art—namely, "THE COSTUME OF THE THEATRE." By Theodore Komisarjevsky. With forty-five Plates (Bles; 25s.). The famous Russian producer here traces the whole development of stage dress from antiquity to the present day, and he does it in so easy and taking a style that one hardly realises all the underlying erudition. Here is no dry catalogue of facts and dates, but a lively narrative full of human interest, enhanced by the beauty and abundance of the illustrations. Moreover, in one respect at least, the author exceeds the promise of his title, for in the opening chapter, and incidentally elsewhere, he discusses the ethics and hygiene of clothes generally, in relation to religious ideas of propriety and to the customs of different peoples and periods.

Discussing the modern theatre, M. Komisarjevsky deplores the tendency of some players to regard a play as a dress parade. "This combination by modern actresses," he writes, "of the rôles of both mannequin and interpreter



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN OAK FIGURE OF THE ANGEL GABRIEL—FIRST HALF OF THE FIFTEENTH CENTURY.

One of the most attractive of the later mediæval carvings in the Museum collections is this oak figure of the Angel Gabriel from a group of the Annunciation. It is now generally recognised that most sculpture from primitive Greek days, or even earlier, down to the Renaissance was painted. As a result, the uncoloured figures to be seen in museums give an erroneous idea of the sculpture of former days. This carving has the greater part of its colouring left. With its rose-coloured cope lined with pale green, its alb, which seems to have been patterned purple, and gold amice, it has an extraordinarily gay appearance. The type is an unusual one, and an origin somewhere in the eastern half of France has been suggested. The date is the first half of the fifteenth century. The height of the figure is three feet. It may be added that during the period of the French Art Exhibition at Burlington House, the treasure of the week will be French.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

of a part accounts to a great extent for the deterioration of their acting powers. It is quite impossible to act a part in a costume which exists independently merely as a dressmaker's creation, and is not 'born' out of the understanding of the part." At the same time the author stresses the great importance of appropriate dress on the stage. "Even the best actor," he concludes, "in a costume which does not fulfil these requirements is like a statue by a good sculptor on which some passer-by has put his overcoat, leaving the head alone uncovered, from which the onlooker has to form his opinion of the work."

To the dramatic world belongs, in part only, the life-story of a great Italian whose career has itself been one long romantic drama, namely, "D'ANNUNZIO":

A Portrait. By Federico Nardelli and Arthur Livingston. With ten Illustrations (Cape; 12s. 6d.). This claims to be "the first full biography in English of D'Annunzio—poet, dramatist, adventurer, soldier, politician, lover, aviator, patriot, and recluse." And as to its authenticity—"many parts are written from first-hand knowledge, for Signor Nardelli has long been acquainted with the poet and held an important post on his staff at Fiume." I can see no mention, however, of any personal co-operation in the work by the poet himself. Be that as it may, this record of a life which, *mutatis mutandis*, suggests comparison with that of Byron, has a verve and a flavour which few modern personalities could provoke. It tells of D'Annunzio's rise to literary fame, of his loves, of his daring exploits in and after the war, and of his latter days in retreat at Vittoriale. There is an interesting suggestion that in 1919, when he was "the one focus on which the seething emotions of his country . . . could concentrate," he missed his great moment on the political stage. "Fiume," we read, "was not really big enough for him. . . . Had he bided his time and sought, let us say Rome, instead of Fiume, the history of the next decade in Europe might have been different." The portraits here reproduced show remarkable changes in his appearance at different ages.

Ineffectual efforts at collaboration between D'Annunzio and a famous contemporary composer, for the operatic stage, are described in "LETTERS OF GIACOMO PUCCINI." Mainly connected with the Composition and Production of his Operas. Edited by Giuseppe Adami. Translated from the Italian and Edited for the English Edition by Ena Makin. With five Illustrations (Harrap; 12s. 6d.). Puccini, it appears, was extremely careful, not to say exacting, in his choice of librettos, and even "the Great Bard" (as he calls D'Annunzio) failed to satisfy him. The subjects they discussed in "long conversations at Arcachon" were "The Rose of Cyprus" and "The Children's Crusade." "The poet," we read, "had communicated all his own fervour to the composer. . . . Puccini parted from him convinced that he had found for his music a great poem. The arrival of the manuscript changed all that. Or, rather, it was the manuscript itself that had changed. D'Annunzio in the process of writing had created something entirely different from the verbal sketch which he had given to Puccini." Another thing that emerges from these revealing letters is that success and popularity did not come so easily to Puccini as was generally supposed. He had his full share of struggles and disappointments, and he was subject always to the spiritual aches of the conscientious artist.

Some relevant comments on the importance to a composer of selecting a good libretto occur in a delightfully genial book of reminiscences—"FIFTY YEARS OF MUSIC." By William Boosey. With eight Illustrations (Benn; 12s. 6d.). In this connection the author recalls: "I first saw *Madame Butterfly* as a play produced, I think, at the St. Martin's Theatre. A few days later, Puccini was lunching with me, and I asked him to see the play, which I told him should make, in my opinion, an excellent subject for musical treatment. Puccini saw the play, agreed with me, and in due course *Madame Butterfly* was the outcome of our conversation." The composer's name also crops up later in a passage on the inequalities of copyright. "Artistes like Melba and Caruso," writes Mr. Boosey, "could command thousands of pounds from the sale of records of Puccini's music, while the wonderful Act of 1911 only permitted Puccini to draw hundreds of pounds upon the same records."

Mechanical music is discussed from the æsthetic rather than the legal side at the end of another entertaining autobiographical work, which I hope will fascinate as many readers as its author has fascinated listeners in the course of his triumphal career on the concert platform. Under the happy title, "FROM PIANO TO FORTE." A Thousand and One Notes. By Mark Hambourg. With sixteen Illustrations (Cassell; 18s.), the famous pianist recounts his adventures from his childhood in South Russia until now. Naturally, it is a tale "full of sound," but free from "fury" and very far from "signifying nothing." The musical interest, of course, is dominant, but does not monopolise the stage, for Mark Hambourg is, like Paderewski, something more than a pianist. He is a much-experienced man of wide sympathies and abounding humour. In the pursuit of his profession, he has been a great traveller, has met hosts of interesting people, and accumulated a rich fund of anecdote. One amusing incident concerns Mark Twain, whom he met in Melbourne. An embarrassing moment occurred when, entering just before a concert, Mark Twain inadvertently took unto himself plaudits intended for the pianist, and there stood the two Marks, both bowing simultaneously. Here one of them faces his largest "audience," which will surely give him a thundering encore. C. E. R.



## VENICE UNDER SNOW—A CONTRAST TO "JUNE DAYS" IN LONDON!



VENICE AS AN OLD-WORLD "CHRISTMAS CARD" CITY: SNOW-LADEN TREES IN A PALACE GARDEN ON THE GRAND CANAL.



VENICE IN A WHITE "CAPE": A SIDE CANAL (SAN GIOVANNI NOVO) WITH SOME DELICATE SNOW-EFFECTS.



UNUSUAL BEAUTY: A VIEW OF THE ISLAND OF S. GIORGIO MAGGIORE, WITH PINNACLES AND DOME TIPPED WITH WHITE.



A BLEAK AND DREARY SCENE IN THE CITY OF BRILLIANT COLOUR-EFFECTS: SNOW-COVERED GONDOLAS ON THE MELANCHOLY-LOOKING VENETIAN LAGOON.

The vogue for the British "Riviera" has been strengthened by a remarkably mild winter in England; but, while our South Coast resorts—and even London—have been enjoying "June" days in December and January, the Continent has not been so fortunate. Glancing at the weather reports over Christmas-tide and the New Year, we find that the weather in Paris has been pretty continuously cold and wet; while Rome and Milan have endured conditions that are only a very little better. Even those last European strongholds of sunshine in winter, Cannes

and Monte Carlo, have had to admit one or two overcast days. But while English weather, always capricious, has for once shown itself patriotic, Jack Frost has been decorating gaily coloured, shimmering Venice in a most bizarre style. There is something profoundly incongruous about a gondola under snow, and the vision of the island of S. Giorgio Maggiore looking, with its snow-clad pinnacle and dome, like a Russian scene, with the snow heaped in the foreground, is a fascinating one! The wary Baedeker, however, has no illusions about the Plain of Lombardy generally, which he calls a cold and windy region. "Inhabitants of more northern countries," he says, "generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter." These photographs suggest the publisher's wisdom!



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



WELCOMING THE FIRST IMPERIAL AIRWAYS MACHINE TO ARRIVE IN SOUTHERN RHODESIA: THE "CITY OF KARACHI" A CENTRE OF INTEREST AT BULAWAYO.

Great interest was aroused at Bulawayo by the arrival there, at 8.30 a.m. on December 11, of the aeroplane "City of Karachi." Our correspondent who sends us this photograph from Bulawayo states that it was the first Imperial Airways machine to arrive in Southern Rhodesia. As noted on the opposite page, a regular weekly air-mail service from London to Cape Town is to be opened by Imperial Airways on January 20.



GLIDING IN THE SWISS ALPS: THE FIRST GLIDER TO ACCOMPLISH A FLIGHT FROM MÜRREN TO INTERLAKEN—THE SCENE AT THE START.

Gliding has now been added to the many varieties of winter sport to be enjoyed in the Alps. The above photograph was taken on the occasion of the first gliding flight from Mürren to Interlaken, and illustrates the scene at the start. The glider was piloted by Lieut. Berjer, whose machine is shown just after he took off from the top of a snow slope. The character of the country is indicated by the mountain on the right.



THE PRINCE OF WALES BACK IN THE HUNTING FIELD: HIS ROYAL HIGHNESS AT A MEET OF THE BELVOIR.

The Prince of Wales and his brother, the Duke of Gloucester, spent a week-end recently at the Duke's new hunting quarters, the Spinney, near Melton Mowbray, to which they had motored from Sandringham. On January 2 they were out with the Belvoir Hounds. The meet was at Plungar. It was the first time that the Prince had hunted during the present season.



A DEVICE FOR RE-ENACTING ROAD COLLISIONS IN COURT: AN ACCIDENT DISPLAY BOARD INSPECTED BY A JUDGE.

In the Court Room at St. Louis, Missouri, an accident display board is used for demonstrating, in miniature, the details of any road accident which has led to a law-suit. The tiny cars, streets, and traffic signals can be placed as desired, and the event re-enacted. Judge Hamilton (on right) is here watching the demonstration of a hypothetical collision pointed out by a Civil Courts clerk, Mr. Adolph Zimmer.



MR. CHURCHILL SINCE HIS ACCIDENT IN NEW YORK: LEAVING HOSPITAL, BANDAGED, IN A BATH-CHAIR.

Mr. Churchill left the Lenox Hill Hospital, New York, on December 21, on recovery from the effects of being knocked down by a taxi-cab in New York. The accident curtailed his lecture tour. With his wife and daughter, he sailed on December 31 for the Bahamas, to stay some ten days at Nassau, intending to return and fulfil a lecture engagement in Brooklyn on January 14.



THE PRESIDENT OF THE INDIAN NATIONAL CONGRESS, RECENTLY ARRESTED: MR. V. PATEL, GARLANDED AT A DEMONSTRATION.

As noted on our front page, when Mr. Gandhi was arrested at Bombay, Mr. Vallabhai Patel, President of the Indian National Congress, was also taken into custody, and conveyed to Yeravda Gaol, Poona. On Jan. 5, Mr. Patel's successor, Mr. Rajendra Prasad, was likewise arrested.



THE ABYSSINIAN ROYAL VISIT TO PARIS: THE CROWN PRINCE OF ETHIOPIA (CENTRE OF THE GROUP) IN NOTRE DAME.

The Crown Prince of Ethiopia arrived in Paris on January 2, and exchanged visits with President Doumer, who invested him with the Grand Cordon of the Legion of Honour. Prince Asfa Wosan, eldest son of the Emperor of Ethiopia, was born in 1916. Through a misapprehension, his younger brother was wrongly described as the Crown Prince in some illustrations given in our issues of November 21 and December 5.



AN ARCTIC CELEBRITY'S WEDDING: MR. AUGUSTINE COURTAULD, OF GREENLAND ICE-CAP FAME, AND HIS BRIDE, MISS MONTGOMERIE.

Mr. Augustine Courtauld and Miss Mollie Montgomery were married at Southwark Cathedral. During the British Arctic Air Route Expedition, he spent the winter alone on the Greenland ice-cap in a shelter buried in snow for six weeks. His rescue caused world-wide interest.



## SIGHTS TO BE SEEN ON THE LONDON—CAPE-TOWN AIR-MAIL ROUTE.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



AN AERIAL VIEW OF AFRICAN BIG GAME SUCH AS WILL BE VISIBLE TO PASSENGERS BY THE IMPERIAL AIRWAYS REGULAR AIR-MAIL SERVICE FROM LONDON TO CAPE TOWN SHORTLY TO BE INAUGURATED: A GREAT HERD OF BUFFALO, SOME OF WHICH (AS INDICATED BY THE DUST RAISED ON THE RIGHT) HAVE BEGUN TO STAMPEDE AT THE APPROACH OF THE AEROPLANE.



AN UNUSUALLY LARGE HERD OF OSTRICH, NUMBERING FOURTEEN OR FIFTEEN BIRDS, GOING AT FULL TILT ACROSS THE SAND, WITH THEIR PECULIAR GAIT, AT GOOD SPEED: AN INTERESTING PHOTOGRAPH, TAKEN FROM AN AEROPLANE IN FLIGHT, OF A SCENE SUCH AS WILL PRESENTLY BECOME FAMILIAR TO TRAVELLERS BY THE NEW AIR-MAIL SERVICE FROM LONDON TO THE CAPE.

Final preparations have been completed by Imperial Airways for the inauguration, fixed for January 20, of their regular weekly air-mail service from London to Cape Town. The first sections of the route—from England to Kenya—have been working since last March, and have already proved very useful for rapid transport of mails and passengers to and from Central Africa. The final stages, from Kenya to the Cape, have now been fully organised, with aerodromes and intermediate halts, weather-reporting stations, wireless equipment, and rest-houses for passengers.

The first machine on the new service is to leave Croydon at 12.30 p.m. on January 20, and the mails are due in Cape Town on the 31st. For the first month mails only will be carried, but thereafter passengers also. The fare from London to Cape-Town is £130. A fascinating feature of this journey is the sight of big game in their native wilds. We give examples from photographs by Squadron-Leader Howard-Williams, reproduced by permission of the Royal Air Force. An article from his pen, with air-photographs of various game, appeared in our issue of June 20 last.



# NAVAL DEVELOPMENTS OF INTEREST TO THE COMING DISARMAMENT CONFERENCE: ADDITIONS TO THE FRENCH FLEET.

DRAWING AND EXPLANATORY NOTE BY OSCAR PARKES O.B.E., M.B., CH.B., EDITOR OF "JANE'S FIGHTING SHIPS."



"Milan" and "Epervier" (plus 6 "Cassard" Class and 6 "Malin" Class):  
2500-ton Destroyer-Scouts.

"Emile Bertin":  
5890-ton Cruiser-Minelayer.

"Algérie":  
10,000-ton Cruiser.

"Dumont-d'Urville" Class (7 Ships):  
Sloops.



"La Galissonnière," "Jean de Vienne,"  
and 4 others: 7500-ton Cruisers.

"Surcouf":  
The largest Submarine afloat.

"Commandant Teste":  
10,000-ton Seaplane-Carrier.

"Foch" and "Duplex":  
10,000-ton Cruisers.

## FIGHTING SHIPS OF UNUSUAL FEATURES ADDED TO THE FRENCH NAVY: NEW TYPES OF

The French naval building programme for 1932, recently passed by Parliament, includes provision for four 7500-ton armoured cruisers, with eight 6-inch guns and a speed of 32 knots. This represents a reversion from the fast but vulnerable 10,000-ton cruiser (e.g., the "Foch" and "Duplex") to the smaller and slower but better protected type, such as the "Jean de Vienne" and "La Galissonnière," of the 1931 programme. Describing his drawing (given above) Dr. Oscar Parkes says: "In contradistinction to the recent building programmes for our own Navy, the French have been systematically providing for a well-balanced fleet, the latest units of which are seen above. Of these the 'Foch' and 'Duplex' belong to the 'tin-clad' type of Treaty cruiser, and carry eight 8-inch guns, their speed being 34 knots. 'Algérie' carries eight 8-inch guns, with two or three knots less speed, and side armour adequate to resist 6-inch gun-fire. In her the 'Foch' type of heavy tripod mast has been developed into a tower similar to that in our 'Nelson' class. The 'Emile Bertin' is

## CONTROL-TOWER AND TRIPOD MAST, TURRETED SUBMARINE, AND SEAPLANE-CARRIER.

is a 5890-ton cruiser, fitted as a mine-layer, and armed with nine 6-inch guns in three triple turrets, the first French ship to have this grouping. Six more cruisers designed on her model, but armoured against 6-inch gun-fire, are to be built, and "La Galissonnière" and "Jean de Vienne" have been commenced. "Commandant Teste" is a 10,000-ton seaplane-carrier of 205 knots, fitted with two catapults on each side and big cranes for handling aircraft. She is one of the most bizarre-looking of war-ships. Altogether there are twenty-four vessels of the "Milan" type built or building. Of 2500 tons, they carry five 5.5-inch guns, and can steam up to 43 knots. Compared with our destroyers, they may be classed as cruisers. The "Surcouf" is the largest submarine yet built, being 393 feet long—some 43 feet longer than our "X-1." She carries two 8-inch guns, in the fixed turret, and eight torpedo-tubes. She is to carry a small plane. "Dumont d'Urville" represents a useful type of colonial sloop of 1965 tons, carrying three 5.5-inch guns."

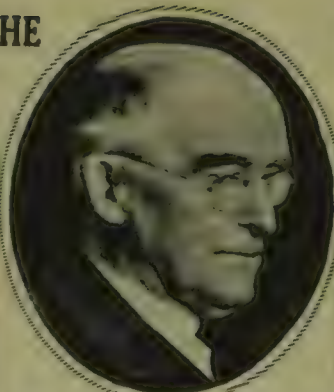


# PERSONALITIES OF THE WEEK:



**MR. THOMAS WILSON McARA.**

New Knight. For public and journalistic services. Secretary to the Newspaper Proprietors' Association.



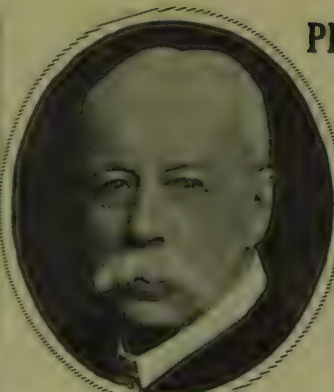
**MR. HENRY S. WELLCOME, LL.D.**

New Knight. Founder of the Wellcome Research Institute. Has conducted archaeological and ethnological explorations on the Upper Nile.



**MR. JAMES MILNE, C.S.I.**

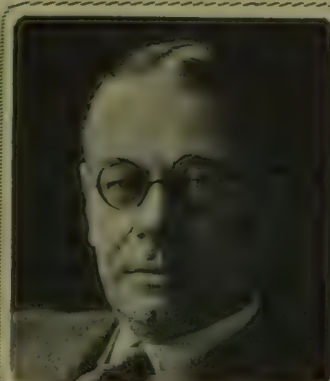
New Knight. General Manager, Great Western Railway. Director of Statistics, Ministry of Transport, 1919-21. Has served on several committees.



**DR. G. B. BROWNE, F.R.C.S.**

New Knight. Purchased Charles Darwin's house at Downe, Kent, endowed it, and gave it to the British Association for the nation.

# PEOPLE IN THE PUBLIC EYE.



**MR. J. A. HAMMERTON.**

New Knight. Editor of the "Universal Encyclopedia." "Universal History of the World," "Peoples of All Nations," etc.



**MR. JOHN BUCHAN.**

New Companion of Honour. For public, educational, and literary services. The well-known author. M.P. for the Scottish Universities.



**MISS MARGARET TUKE, M.A.**

New Dame of the British Empire. Late Principal of Bedford College for Women. Member of the Senate of the University of London. 1911-29.



**MR. BENJAMIN DRAGE.**

New Knight. A leading contributor to many of Mr. Lansbury's philanthropic schemes. His gifts include a public garden for West Ham and a recreation ground for Poplar.



**MR. REGINALD CLIFFORD ALLEN.**

New Baron. Chairman and Treasurer of the I.L.P. Conscientious objector during the war. A Socialist delegate to Russia. 1929.



**THE RT. HON. WALTER GUINNESS.**

New Baron. M.P. for Bury St. Edmunds, 1907-1931. Under Secretary for War, 1922; Financial Secretary to the Treasury, 1923; Minister of Agriculture, 1925.



**MR. LEIF S. JONES.**

New Baron. Liberal M.P. for North Westmorland, 1905-1910; for Camborne, Cornwall, since 1923. A prominent temperance advocate. President of the United Kingdom Alliance.



**LIEUT.-COL. W. W. ASHLEY.**

New Baron. Conservative M.P. for twenty-five years, representing Blackpool, Fylde, and the New Forest. Conservative Whip, 1911-13. Minister of Transport, 1924-29.



**SIR WILLIAM MITCHELL-THOMSON.**

New Baron. M.P. with some intervals, since 1906. Postmaster-General, 1924-29; and Chief Civil Commissioner during the General Strike.



**THE DEATH OF A MOST DISTINGUISHED FRENCH COMMANDER: THE LATE GENERAL PAU.**

Died January 2; aged eighty-three. He fought in the Franco-Prussian War, and was wounded in the hand at Froeschweiler. After being on the Supreme War Council in August 1914, he commanded the force that invaded Alsace. During the war he was largely employed as an envoy to foreign countries, heading a military mission to Russia.



**MR. WALTER BOSSHARD.**

Well-known photographer-explorer, acting as correspondent in Manchuria. On page 41 are interesting photographs (taken by him specially for this paper) of a Japanese delegation, which he accompanied.



**DR. HOWARD MOWLL.**

Bishop of Western China. Held up by Chinese bandits and beaten and robbed while travelling with his wife and a party from Chungking to Cheng-tu. Was returning to his diocese after a furlough spent in England.



**THE RT. HON. SIR G. FOSTER.**

Died December 30; aged eighty-four. Memorable for his intense Imperial patriotism during the war. Represented North Toronto for many years; Senator, 1921. An advocate of prohibition of liquor, and an upholder of the League of Nations.



**MR. H. G. BROWN.**

Appointed a Governor of the B.B.C. on December 30, in place of Sir Gordon Nairne. Deputy Chairman of the Legal Insurance Company; a director of the Debenture Corporation, Ltd.; and has served on many Departmental Committees. Is fifty-five.



**THE LATE MR. C. P. SCOTT: THE FORMER EDITOR OF THE "MANCHESTER GUARDIAN."**

Mr. C. P. Scott died at the age of eighty-five, on January 1. He became editor of the "Manchester Guardian" in 1872. He was M.P. for Leigh Division of Lancashire, 1895-1906. Soon afterwards he became virtually proprietor of the "Guardian," as well as editor. He retired in 1929, and received the Freedom of the city of Manchester.



# THE FIRM HAND IN INDIA: HIS EXCELLENCY THE VICEROY.

PHOTOGRAPH BY LAFAYETTE.



## PROMULGATOR OF THE NEW ORDINANCES AGAINST CIVIL DISOBEDIENCE IN INDIA: THE EARL OF WILLINGDON.

It is now abundantly evident that both the Government of India and the Imperial Government have determined to rule with a firm hand in view of the defiance offered by those responsible for the civil-disobedience movement. By the four new Ordinances promulgated by the Viceroy on January 4, the powers of the Government were very considerably increased; and it was written in an official statement: "In using their full resources against the Congress the Government of India are fighting not only the battle of the present Government, but of the Governments of the future. It is particularly incumbent upon them at the present juncture to oppose with their full power a movement which would make constitutional advance impossible." The Earl of Willingdon, then Viscount Willingdon, Governor-General of Canada, was appointed to be Viceroy and Governor-

General of India, in succession to Lord Irwin, in December 1930, and he arrived in Bombay to assume his high office on April 17, 1931. He took the oath on the 18th, in the University Convocation Hall, Bombay. He was born on September 12, 1866, son of Mr. Frederick Freeman Thomas and of Mabel, daughter of the first Viscount Hampden. His work in India began in 1913, when he became Governor of Bombay, a position he held until 1919, when he became Governor of Madras, an office he retained until 1924. As Delegate for India, he was present at the Assembly of the League of Nations in 1924. From 1926 until 1931 he was Governor-General of Canada. It is a matter of some interest to recall that, although in politics he was always associated with the Liberal Party, his name was recommended to the King by a Labour Government.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE LONDON RIVER WORKERS' STRIKE, DECLARED BY THE UNION OF WATERMEN, LIGHTERMEN, TUGMEN, AND BARGEMEN: A STRIKER ADDRESSING HIS MATES.

On January 4 the Union of Watermen, Lightermen, Tugmen, and Barmen declared a strike in protest against a reduction of wages, and 3700 Union members then ceased work. In consequence, no unloading of ships could be done in the river, and the trade of the Port of London was seriously disorganised. Unloading at the docks and wharves proceeded much as usual, since the dockers, who had already accepted a similar wage reduction, were not affected. The rivermen's



BARGES LYING IDLE IN THE THAMES OWING TO THE STRIKE: DISORGANISATION AT THE PORT OF LONDON.

work, however, is a key industry of the port; it is stated that over half of the goods which enter and leave the Port of London are normally handled by watermen and lightermen. The proposed reduction in wages is described as "inevitable owing to the economic state of the country and the industry." It amounts to about 10d. a day out of an average lighterman's wage of rather over £5 a week.



THE FLOODS IN SCOTLAND: A PLAYING-FIELD SUBMERGED AND THE PAVILION SURROUNDED BY FLOOD WATER AT LANGSIDE, IN THE GLASGOW DISTRICT.

The heavy rain which fell in the Glasgow district and throughout West Scotland, beginning on New Year's Eve, caused severe flooding in many parts. Almost every river overflowed, and at Kilmarnock hundreds of people had to abandon their homes, some to find a night's shelter in churches and local halls. The Clyde rose to such an extent that it was necessary to close



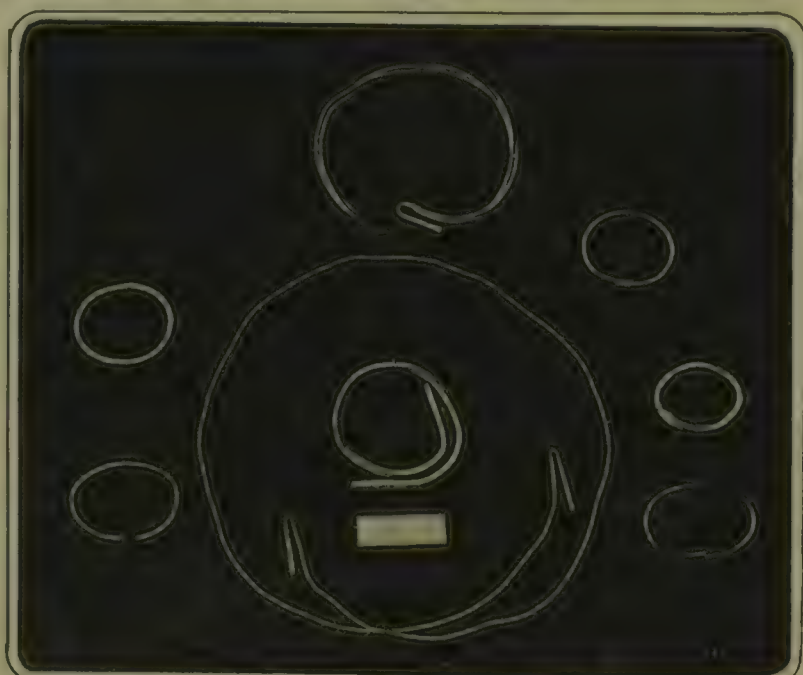
THE FLOODS IN SCOTLAND: A VIEW OF THE TURBULENT WATERS OF THE RIVER DOCHART, IN PERTHSHIRE; WITH KILLIN IN THE BACKGROUND.

four of the bridges for fear of collapse. In Lanark and Ayrshire the flooding was at its worst. The River Irvine burst its banks and isolated the town of Kilmarnock by road, flooding the low-lying parts to a depth of several feet. The gas and electricity supplies were cut off, and tradesmen had to wade to their shops to fetch candles and provisions.



A SMALL BOAT FOUND IN THE NEIGHBOURHOOD OF CALIGULA'S GALLEYS: AN UNEXPECTED TREASURE FROM LAKE NEMI.

The draining of Lake Nemi, carried out primarily to discover the Emperor Caligula's two state barges, has now revealed a small boat, about 33 feet long and about 4 feet 8 inches broad, which probably also dates from Caligula's time. It was found filled with stones and buried in mud, and will be removed to the museum set aside for objects discovered in the lake. Hopes aroused by this find will, it is said, lead to a resumption of draining, recently suspended.



TREASURE TROVE IN CORNWALL: GOLD BRACELETS AND NECKLETS OF THE BRONZE AGE DUG UP ON A FARM NEAR ST. IVES.

A hoard of prehistoric gold ornaments of Bronze times, probably dating from about 1200 B.C., has been discovered by a labourer at Towednack, near St. Ives. In all, two long torques and six armlets were found. It is believed that the ornaments were imported from Ireland—which was rich in gold in those times and has yielded various antiquities of a similar type—in exchange for Cornish tin. They were declared treasure trove.



## SPECIMENS WORTH £50,000: EMPIRE STAMPS OF EXCEEDING RARITY.



1. New Zealand 1855 1d. The only known unused pair.—2. Canada 1851 12d. black; pair. Only two or three exist.—3. Ceylon 1857 imperforate 9d.; unused. Very few copies known.—4. Canada 1855 10d.; unused.—5. Niger Coast (Oil Rivers) 1893; 10s. on 5d. A rare provisional stamp.—6. Newfoundland 1857 1s. scarlet vermilion. One of the few existing pairs.—7. Newfoundland 1930 50c. on 36c. Transatlantic Air Mail. One of the three existing blocks.—8. Ceylon 1857 imperforate 4d. A great rarity in perfect unused condition.—9. Western Australia 1854 4d. with the design of the swan inverted. About ten copies have been discovered.—10. India 1854 four annas "head inverted." A somewhat similar variety to the preceding stamp and almost equally rare.—11. St. Christopher 1888 1d. on 2½d., but with the surcharge inverted. Very few copies exist.—12. Canada 1857 7½d. yellow green. A scarce stamp in perfect unused state.—13. Nova Scotia 1851 1s. pair and also a 6d. on letter. This combination of values is extremely rare.—14. Ceylon 1857 imperforate 4d. pair used with a 1d. value. Only three or four pairs of this stamp exist.—15. Cape of Good Hope 1861 "wood-

block." One of the few known blocks of four, including the error (third stamp) "Fourpence."—16. British Guiana 1856; the unique 1c. which last changed hands at £7800.—17. Bermuda 1863 1d. "Postmaster's Stamp." One of the four existing copies.—18. "Post Office" Mauritius (1847) 1d.; two fine examples on letter to India. This envelope cost the owner £12,000 some years ago.—19. Newfoundland 1919 3c. "Hawker" Transatlantic Air stamp. Rare in unused condition.—20. Great Britain 1902 "I.R. Official" 10s. One of the great British rarities.—21. Gibraltar 1889 error; value (10 centimos) omitted from tablet. Although no value is expressed, the stamp is really of considerable worth.—22. New Brunswick 1851. A quarter of 1s. stamp used to pay stamp is really of considerable worth.—23. New Brunswick 1851. A strip of three of the complete 1s. stamp on letter. An extremely rare piece.—24. Nyasaland 1898. A cheque stamp converted to postal use by an additional overprint, but his printed inverted by error. A provisional temporarily issued owing to shortage of the London-printed stamps.

We reproduce a number of the exceedingly rare Empire postage stamps exhibited recently at Messrs. H. R. Harmer's, in Old Bond Street; and it is interesting to record that the specimens then shown were valued at about £100,000. Those here seen would fetch about £50,000. As is noted above, the gem of the whole set forms example 18 on this page: "'Post Office' Mauritius (1847) 1d.; two fine

examples on letter to India. This envelope cost the owner £12,000." Attention must also be directed to the 1 cent British Guiana stamp of 1856, which fetched £7,800. And it may be noted that the quarter of a New Brunswick used as a 3d., illustrates a division of stamps often permitted: the emergency 1 cent British Guiana resulted from a late arrival of London-printed stamps.



# The World of the Theatre.

By J. T. GREIN.

## A BUNCH OF THE BEST.

### "HOLD MY HAND," AT THE GAIETY.

ALL the elements of success have been happily combined in this latest and best of Mr. Stanley Lupino's musical comedies, for we have lively music, animated dancing, pretty settings, pretty frocks worn by prettier girls, plenty of good roystering fun, and a story with the merits of a well-contrived plot to knit all together into a

both sexes testified. The second half of the programme, abandoning the minstrel circle, was given up to individual turns and the pattern of revue. The plantation revels, with which it opened, were rich in primitive knock-about, with the more sober background of "Poor Old Joe" to heighten the effect. It is first-rate Christmas party fare, with all the ingredients of entertainment cleverly mixed, and if you have an appetite for hearty fun and unabashed sentiment, for clowning and minstrelsy, you will enjoy this troupe at the Piccadilly.

### "TOAD OF TOAD HALL" AT THE SAVOY (MATINEES).

"Poop-poop!" cries the naughty Mr. Toad, who is wild on a new craze and cares nothing for the consequences. "Poop-poop!" echo all the little kiddies as their guardians try to shepherd them during the interval, for they all like Mr. Frederick Burtwell, who is Toad to the life. And Toad they know, for they have read "The Wind in the Willows," and Mr. A. A. Milne's adaptation, with Mr. Fraser Simson's charmingly fantastic music, is likely to become a Christmas fixture. So it deserves, for it is so upside-down, so childlike but not childish, and so lovable an adventure. Lovable because of Mr. Mole, and none could make him more whimsical nor more companionable than Mr. Richard Goulden. Mr. Eric Stanley is a ponderous and rather pompous Badger, while Mr. A. Cameron Hall captured every little heart with his wise Rat. Mr. Tom Reynolds as the Judge gave sentence with true authority; but nobody was afraid, least of all Mr. Toad. Alfred the Horse is the signal for shrieks of delight, and the Cat in the corner washing his face when the curtain came down started another noisy chorus. It is all so jolly and so unsophisticated that children are bound to enjoy it. Dance and song, adventure and comic disaster, blend in the happy tale.

### "PETER PAN" AT THE PALLADIUM.

It has become well-nigh impossible to imagine Christmas without "Peter Pan," the perennial boy who now, by the gift of Sir James Barrie, presides over the Ormond Street Children's Hospital. His adventures, so dear to the youthful mind, never grow stale, and perhaps it would be ungracious to wish that their settings could have grown to the size of the vast Palladium stage. In any case, so long as Miss Jean Forbes-Robertson continues to bring her talent, her gift of elusive grace and "feyness," the illumination and ardour of her personality, to the part of Peter, all minor considerations vanish. She is the Peter of our dreams. She is most ably supported this year by Miss Mary Casson, an adorable Wendy; by Mr. George Curzon, a petulant Mr. Darling and a formidable Captain Hook; and by Miss Zena Dare, warmly tender as Mrs. Darling.

### "BUCKIE'S BEARS" AT THE ROYALTY (MATINEES).

To judge by the peals of childish laughter that greeted the ponderous antics of the Polar bears, Barbara and Sam, with

of invention that marks the games of imaginative children. Buckie and his sister, in company with the Bears, finally reach the North Pole via Fairyland, and all of them acquire wings on the way. Very prettily set—the regions of the North, with the Aurora Borealis in full swing, is tremendously effective in its simplicity—the play rollicks along most merrily, owing, perhaps, most of its appeal to the



THE PRINCIPAL BOY IN "DICK WHITTINGTON," THE PANTOMIME AT THE GARRICK: MISS DOROTHY DICKSON.

brisk and coherent entertainment. If the music lacks distinction, it is nevertheless clever and full of verve, and if the humour lacks the subtleties of satire, it is still effervescent and exhilarating; while the dancing is a medley of both graceful and grotesque, alive with gaiety and pointed with fun. The plot demands one excellent scene in the newspaper office, exciting and amusing in its nonsense, before this tale of a millionaire with a ward whom he believed to be a child, but proves to be a saucy wench, ends with orange-blossoms. Mr. Lupino, author and producer, is also the life and soul of the party. He gambols through as the millionaire with a zeal and a skill in producing effective comic surprises with the simplest materials—a roll of paper plans, garden chairs (a refined knock-about humour, if you seek a description), and carries us with him in full enjoyment of his lively mood. In his fun-making he has the splendid co-partnership of Mr. Sonnie Hale, who can both sing and dance with equal brilliance, fooling vivaciously, while Mr. Harry Milton adds the romantic touch to give glitter and sentiment to the piece. The focus of the merry-go-round is Miss Jessie Matthews, who was always an astonishingly clever dancer, but who now reveals talents both for singing and acting which show not only the developing, but the accomplished, artist. Miss Margery Wyn and Miss Connie Emerald both decorated their parts with delightful address, for there is not a dull moment from start to finish. The chorus add their full quota of charm and cleverness, dancing and singing with energy and accord.

### THE ALEXANDER AND MOSE MINSTRELS AT THE PICCADILLY.

Memories of Moore and Burgess and of the old-time Christy Minstrels are revived by Alexander—otherwise Albert Whelan—and Mose, the Billy Bennett of the music hall. It is an honourable tradition faithfully followed during the first half of the programme, and the dusky shades—instrumentalists, singers, and dancers, superintended by Massa Johnson—form an effective picture as the curtain goes up. An octet of quadroons completes the circle, and we have choruses, plantation melodies, sentimental ditties that burnt cork make acceptable, and the kick of syncopation that will not be resisted. Alexander and Mose as the redoubtable corner-men keep us rippling with laughter at their cross-talk, for they are gloriously naïve and gloriously funny, as the noisy laughter from the children of all ages and

their naughty little baby, this new addition to the list of juvenile entertainments has caught the right note of humour and fantasy. The unpretentious little fairy tale by Erica Fay and Harry Buffkins (the latter aged six) has all the charm of the "let's pretend" of the nursery and the easy spontaneity



THE PRINCIPAL BOY IN "CINDERELLA," THE PANTOMIME AT THE LYCEUM: MISS KITTY REIDY.

well-observed manners and manoeuvres of Miss Patricia McNabb and Mr. Reginald Beckwith, as Barbara and Sam, and the enchanting gambols of Miss Elsie Hunter as the baby bear. But Master Harold Reese and Miss Valérie Leonard are engagingly fresh and natural as Buckie and Rosalie; whilst Miss Lilian Stanley, Mr. Norman Chidgey, Mr. Arthur Young, and Mr. Campbell Logan tackle their various parts with spirit and humour.

### "CINDERELLA" AT THE LYCEUM.

A note of patriotic fervour is struck in the grand finale of this year's pantomime at the Lyceum, for the figurants at the wedding reception of Cinderella and her Prince Charming are attired in costumes whose glowing colours and adornments represent the products of the various Dominions. There is, too, a charming fairy ballet to delight the eyes of young and old as it shimmers and changes in its rainbow hues, which, with the indefatigable humours of Messrs. Naughton and Gold as the redoubtable broker's men, the comic antics of Mr. George Jackley—a large-eyed, large-voiced Baron—the vivid impersonations of Miss Helen Binnie, and Miss Kitty Reidy and Miss Constance Carpenter as the immortal lovers, go to make up an acceptable re-blooming of a perennial favourite.

### "DICK WHITTINGTON" AT THE GARRICK.

What a delightful and winning hero for a pantomime!—for Miss Dorothy Dickson invests Whittington with a personality and brings to the traditional drawing refreshing variations. This is not one of those cocksure "principal boys" who storm by impudence and self-assurance, but rather shy, modest, and unassuming, lovable beneath his masquerade and sensitive beneath his bold adventuring. Miss Dickson is an artist, and her gallant wayfarer at the cross-roads on Highgate Hill is the hero of imagination. The fairies dance and Bow Bells chime "Turn again, Whittington!" For the dream is to come true, and there is beauty and glamour then. Why? Because, at the heart of the spectacle is a figure graced with pathos and romance, alive with a magnetism that draws us into sympathy, and yet never without the conquering ambition which assures us he will be "Thrice Lord Mayor of London." Mr. Jack Morrison and Mr. Roy Barbour keep us in good mood because they so obviously enjoy themselves; while Mr. Hal Bryan never lets a moment hang fire, for he will be content with nothing less than indiscriminating laughter.



THE REVIVAL OF THE NIGGER MINSTREL SHOW IN LONDON: MOSE (BILLY BENNETT, LEFT) AND ALEXANDER (ALBERT WHELAN) AT THE PICCADILLY. Alexander and Mose—now Albert Whelan and Billy Bennett—are at the Piccadilly Theatre at the head of the Alexander and Mose Minstrels. They have revived the traditional form of nigger minstrel show, with interlocutor, corner men, and so on. Alexander and Mose's cross-talk is, of course, very familiar to listeners-in.







# ETHNOLOGY STUDIED WITHOUT TRAVEL: RACES BROUGHT TO PARIS.

FROM THE DRAWINGS MADE AT THE FRENCH COLONIAL EXHIBITION BY A. BILIS.



HUYNH-TAN-BAY, AN ANNAMSESE ACTOR, WEARING AN ELABORATE TRADITIONAL COSTUME.



AN "ANTELOPE DANCER" OF FRENCH SUDAN WEARING A MASK OF PAINTED WOOD.

NATIVE DEVIL-DANCERS OF FRENCH SUDAN — ONE MASQUERADING AS A WOMAN.



A KANAKA OF NEW CALEDONIA PLAYING HIS INSTRUMENT OF BAMBOO WITH AN EBON STICK.



A MALAGASY PLAYER OF THE CURIOUS STRINGED INSTRUMENT CALLED THE VALIHA.



DO-VAN-NO, A COCHIN-CHINESE GONG-PLAYER, WITH HIS VERY ORNATE INSTRUMENT.



ZOUNON MEDGE, "KING OF THE NIGHT," OF DAHOMEY.



ALPHA BAKAR DIALLO, A NATIVE CHIEF OF FRENCH GUINEA.



FRADA JOUFISS, A VISITOR WHO CAME FROM FRENCH SOMALILAND.

On many an occasion, an intrepid artist has faced discomforts and dangers in the endeavour to make pictorial records of the less-known peoples of the world. As recently as last September, for example, we illustrated a case in point—by reproducing a number of paintings of the greatest interest, brought back from the Melanesian Islands by Miss Caroline Mytinger, an American. Ethnologists, in fact, have

long been indebted to such adventurous spirits for important data and fruitful comparisons. Yet, it is not always necessary to travel afar in order to collect "models" for the enlightenment of student and expert. That was proved abundantly by the recent French Colonial Exhibition, which drew many native types to Paris and, as it were, placed them at the disposal of the home-staying draughtsman and painter.

[Continued opposite.]



# AN EXHIBITION AS PROVIDER OF TYPES FOR THE ARTIST - ETHNOLOGIST.

FROM THE DRAWINGS MADE AT THE FRENCH COLONIAL EXHIBITION BY A. BILIS.



AN ALGERIAN WOMAN WHO WAS A GUEST AT THE FRENCH COLONIAL EXHIBITION.



THE CHARM OF THE INDO-CHINESE DANCER: GIRLS FROM LAOS (FRENCH INDO-CHINA).



A LADY OF THE HOVA, LONG THE DOMINATING PEOPLE OF MADAGASCAR.



A YOUNG WOMAN FROM LAOS.



RAMANANDIAIBE, A WOMAN FROM TENVARIVO, MADAGASCAR.

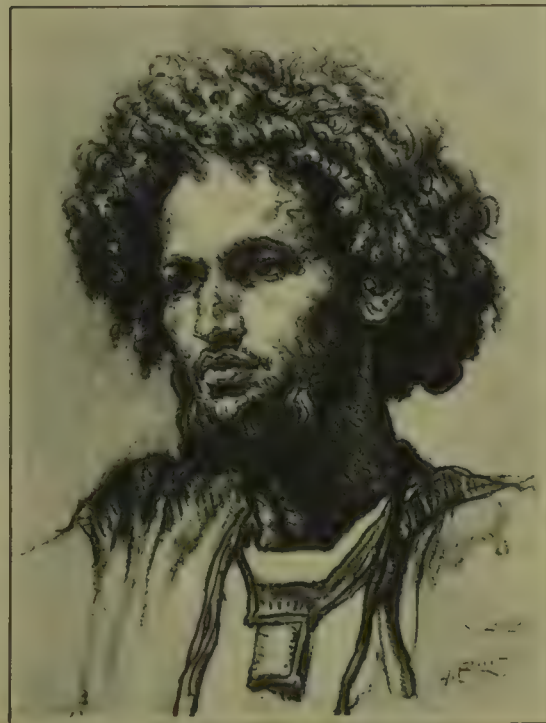


A CHIEFTAIN FROM FRENCH SENEGAL.

*Continued.*  
The Russian artist A. Bilis was among those who were not slow to seize the opportunities offered: witness the sketches here given, concerning some of which we add the following notes. The Sudanese dancers seen at the top of the first page come from the territory formerly known as Upper Senegal and Niger. The population there is partly Berber and Tuareg, partly negroid and in religion the inhabitants are divided between Mohammedanism and



A CHIEFTAIN OF MAURITANIA.



A CHIEFTAIN OF MAURITANIA.

a primitive animism. On the second page will be found two studies of Malagasy women. It is seldom realised what great interest attaches to the folk of Madagascar, who, till late in the last century, enjoyed autonomous government under a native dynasty, and have, surprising as it may seem, contributed not a little to the solution of various important ethnological problems in far-off Oceania. The Malagasy people actually form a part of the widely distributed family of Oceanic speech and tradition.





THE PALAZZO REZZONICO—ON THE GRAND CANAL, VENICE—THE SCENE OF BROWNING'S DEATH: THE ELEGANT FACADE OF THE BUILDING, WHICH HAS BEEN TAKEN OVER BY THE MUNICIPALITY FOR USE AS A MUSEUM.



DETAIL OF ONE OF TIEPOLO'S FINE FRESCOS IN THE PALAZZO REZZONICO: A FIGURE WHICH ADMIRABLY EXEMPLIFIES THAT GREAT MASTER'S HANDLING OF PERSPECTIVE AND FORESHORTENING.



THE PEACEFUL DIGNITY OF THE INTERIOR OF THE PALAZZO REZZONICO: A WORTHY BELIE OF THE MAGNIFICENCE OF THE VENETIAN OLIGARCHY WHICH THE MODERN MUNICIPALITY HAS SECURED AS A MUSEUM OF THE EIGHTEENTH CENTURY.

## TIEPOLO CEILINGS IN THE VENETIAN PALACE

**A**<sup>1</sup>FTER having suffered many vicissitudes, the Palazzo Rezzonico, with its magnificent facade on the Grand Canal, Venice, has been taken over by the Comune di Venezia, to be used as a museum devoted in particular to the eighteenth century, a period of which much of the palace is an outstanding ornament. In 1667 the original building, which was of two storeys and a *solar* only, was constructed to the design of Longhena, the architect who was responsible for the Church of Santa Maria della Salute—so well known to all visitors to Venice. In 1750 it was sold for 60,000 ducats (about 2,640,000 lire, or some £28,600 at par) to Giovanni Battista Rezzonico, a Lombard banker. The Rezzonico family completed it in 1756. To work on it, Tiepolo came back from Würzburg, where he painted those frescoes in the Bishop's Palace which Mr. Sacheverell Sitwell has so strongly commended to our notice. Both the Tiepolo ceilings in the Rezzonico Palace are here illustrated. They are the "Apoteosis of the Poet Quintiliano Rezzonico," and the nuptial fresco painted on the occasion of the marriage of Ludovico Rezzonico to Faustina Savorgnan. The latter adorns an apartment, near the ball-room, which served as the palace chapel. Ludovico's marriage, like that of Abbondio Rezzonico, was childless, and the line came to an end with Abbondio's death in

[Continued in Box 2.]



DETAIL OF THE CEILING FRESCOED BY TIEPOLO IN COMMEMORATION OF THE REZZONICO—SAVORGNAV MARRIAGE: FAUNS—ONE OF THEM GAZING UP AT THE FOCUS OF THE COMPOSITION.



THE BALCONY OF THE GRAND STAIRCASE OF THE PALAZZO REZZONICO: A FAMOUS VIEWPOINT OF THE BUILDING, WHICH WAS ORIGINALLY DESIGNED BY LONGHENA, THE ARCHITECT OF THE CHURCH OF SANTA MARIA DELLA SALUTE.

## IN WHICH BROWNING DIED: THE PALAZZO REZZONICO; NOW A MUSEUM.

**C**<sup>2</sup>ontinued.] His heir was a nephew, Antonio Widman, and from the Widmans the palace passed into the hands of the Marchese Carlo Pindemonte. In 1857 it was again sold: this time to Count Zelinski, a Pole who had fallen under the fascination that Venice has always exercised over romantic people. Count Stanislas Zelinski and his sons kept it for twenty-two years; leaving it at the end of this time to Browning's son Robert. Here the old poet himself passed away on December 12, 1889, and a few months afterwards his son bought the palace. Sixteen years afterwards it was again offered for sale. It is said that Kaiser William II.—perhaps the last monarch to be smitten with a romantic passion for Venice—had the idea of buying it. Eventually it passed into the possession of Count Hirschell de Minardi, who devoted himself, with all the lavish generosity and good taste of a *grand seigneur*, to re-creating its ancient atmosphere of splendour. Now, as we have noted, the Comune di Venezia has stepped in and assured to the city the possession of the Palazzo Rezzonico.



TIEPOLO'S ALLEGORY OF THE REZZONICO—SAVORGNAV MARRIAGE: A SUBLIME FRESCO—SHOWING THE BRIDE, IN A CHARIOT, WELCOMED BY A VETERAN WARRIOR WHO CARRIES A STANDARD EMBLazoned WITH THE UNITED ARMS OF THE TWO FAMILIES (RIGHT); AND TWO RECLINING FEMALE FIGURES, REPRESENTING FELICITY AND FERTILITY (LEFT LOWER CORNER).



DETAIL OF TIEPOLO'S REMARKABLE NUPITAL ALLEGORY ON THE CEILING OF THE ROOM WHICH SERVED AS THE REZZONICO PALACE CHAPEL: THE BRIDE; AND RECLINING FEMALE FIGURES SYMBOLISING FELICITY AND FERTILITY.



THE FIRST CEILING FRESCOED BY TIEPOLO AT THE REZZONICO PALACE AFTER HIS RETURN FROM WÜRZBURG IN 1756: THE SPIRITED AND INGENUOUS "APOTHEOSIS OF THE POET QUINTILIANO REZZONICO."



## TWO REMARKABLE "WITMONTS" ACQUIRED BY THE MARITIME MUSEUM.



"PENSCHILDERING" BY AN ALMOST FORGOTTEN MASTER: "THE BATTLE OF THE GABBARD," BY HEERMAN WITMONT—A PAINTING OF MASTERLY TECHNIQUE, BY A HITHERTO NEGLECTED SEVENTEENTH-CENTURY DUTCH ARTIST, REPRESENTING THE ANGLO-DUTCH NORTH SEA ACTION OF JUNE 2-3, 1653, WITH TROMP'S FLAG-SHIP, THE "BREDEROODE" (LEFT CENTRE), ENGAGING THE "GEORGE" (AHEAD OF HER) AND MONK'S FLAG-SHIP, "RESOLUTION" (RIGHT CENTRE)—(SIZE, 7 FT. BY 4 FT.).

PROFESSOR GEOFFREY CALLENDER, F.S.A., of the Royal Naval College, Greenwich, the well-known authority on naval history, gives the following account of these very interesting pictures: "The Trustees of the National Maritime Museum have lately acquired two panels by a seventeenth-century Master, till now scarcely known. Heerman Witmont was born about 1605 and died in 1683, so that his life covers almost exactly the same period as that of Van de Velde the Elder. Like that famous artist, Witmont specialised in marine subjects, which he painted in grisaille, or 'penschildering,' as he would have called it. Others of his countrymen and contemporaries employed this medium in depicting naval battles and whaling scenes—Abram Salm, Cornelis Bouwmeester, R. V. Salm, F. Boon, and Cornelis van Mooy. None of these can really hold a candle to Van de Velde; and yet Van Mooy and Abram Salm may be considered well known compared with Heerman Witmont. From an ill-deserved oblivion it is now possible to rescue this artist; and if nothing as yet can be said concerning himself or his career, we can at least estimate the value of his work from the two remarkable pictures now acquired for the nation. The larger of the two (measuring 7 ft. by 4 ft.) represents in a most spirited manner a critical moment in the battle of the Gabbard, fought in the North Sea on June 2-3, 1653. The Gabbard action, so named from a sand-bank, was the fifth engagement in the main theatre of the First Dutch War. Three pitched battles had taken place in the preceding year, 1652, without a decision; but in the third Martin Tromp had secured a notable advantage, and, if tradition be trustworthy, hoisted a broom to his masthead to show that he swept the sea. In the spring of 1653 a three days' encounter, the battle of Portland, brought the English sailors within visible distance of complete success, but robbed them of the incomparable services of Robert Blake, who was seriously wounded by a splinter. Encouraged by the removal of their scourge, the Dutchmen watched their opportunity; and on June 1, 1653, sought their adversaries in English waters. On losing the services of Blake, the Council of State entrusted the command of the English fleet to George Monk and Richard Deane, Generals at Sea: but Deane was killed by the first broadside, and his death gave the English a unity of command which was perhaps essential for success. Monk, according to precedent, took the centre of the field; and he had on his right the White Fleet, so called from its ensigns, under the command of William Penn (father of the Quaker); and on his left the Blue Fleet, under the command of John Lawson, who had distinguished himself at the battle of Portland. Fortune gave Monk the windward berth, which may be thought of as endowing him with the initiative

and power of attack. His line, several miles long, lay from N.E. to S.W. off the coast of Suffolk; and Tromp's line lay parallel to southward of him. Had the wind been constant, the two extremities of Monk's line would have faced the self-same hazards. But the wind was capricious; now dying away to a mere capful and then veering from N.N.W. to north and so to north east. Lawson on the left was thus in the exposed position. From the first he was hotly engaged with de Ruyter, who led the Dutch right; and when the wind died away his squadron alone remained in contact with the enemy. So vigorously did he serve his guns that the redoubtable de Ruyter was badly mauled, as were those Dutchmen who came to his assistance. Lawson, in short, was mastering the

enemy's right when the wind, now easterly, swept into the arena as a Dutch ally. Though Monk, feeling his sails draw, made haste to second Lawson's efforts, Tromp was not to be denied. At last he had the whip hand; and, plunging into the thick of the fight, he shouldered his way between Lawson and Monk and brought deliverance to de Ruyter. This is the moment chosen by Witmont for the amazing picture here reproduced. On the left centre is Tromp's flag-ship, with her name—the 'Brederoode'—written across her stern, with the lion rampant of Holland blazoned both on flag and ensign; with her starboard batteries belching smoke and with musketeers on her fore-castle availing themselves of the short range. Ahead of him is the 'George,' Lawson's ship, with the Commonwealth flag at the fore; and to the right of him the 'Resolution,' with Monk's flag at the main. On the second day, victory declared itself unmistakably for the English, and Monk carried home eleven prizes after sending nine others under the waves or up to the clouds in fire. But the moment chosen by



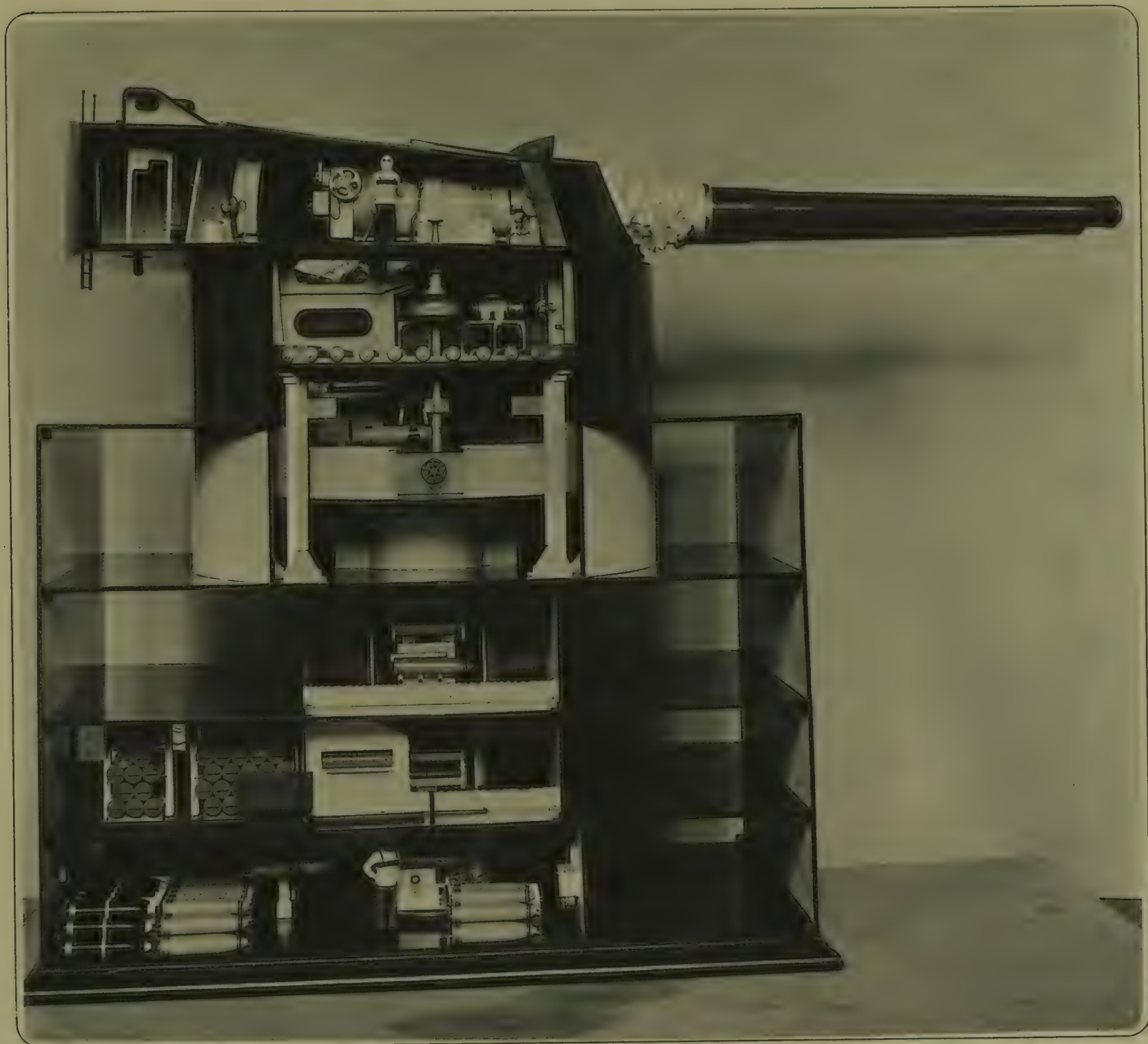
A SMALLER WORK BY HEERMAN WITMONT (1605-1683) ACQUIRED BY THE NATIONAL MARITIME MUSEUM: "THE EENDRACHT," A FAMOUS DUTCH MAN-O'-WAR, THE LORD OF OBDAM'S FLAG-SHIP IN THE GREAT BATTLE OF LOWESTOFT, 1665, WHEN SHE WAS ACCIDENTALLY BLOWN UP BY HER OWN MAGAZINES, WITH ONLY FIVE SURVIVORS.

Witmont was Tromp's own, and his heroism deserved commemoration. In technique the picture will stand comparison with the best work of the elder Van de Velde. The mastery of detail is amazing; the treatment of the sea more realistic than anything Van de Velde ever attempted. All the ships portrayed are Dutch, whereas some should be of English construction; and English jacks of a larger size have been hoisted to the masthead as 'flags.' These faults, which Van de Velde would not have committed, would hardly have been criticised by contemporary Dutchmen. Witmont's fault goes deeper. He has not only interpreted such expressions as 'Tromp,' 'Lawson,' 'Monk,' 'Penn,' 'de Ruyter' as single ships instead of divisions or squadrons, but he has hurled them into such a vortex of converging courses that the unæsthetic seaman, if asked to christen the picture, would probably dub it, 'The World's Worst Collision.'

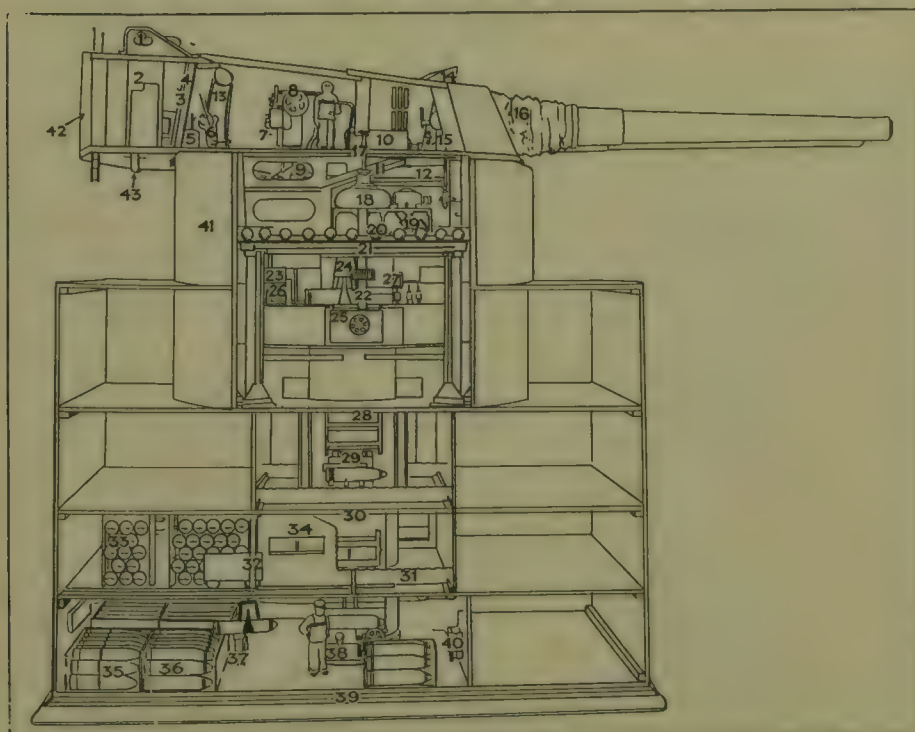


# THE WORKING OF A BATTLE-SHIP'S BIG GUNS: A TURRET SHOWN "IN LITTLE."

COPYRIGHT PHOTOGRAPH BY COURTESY OF THE IMPERIAL WAR MUSEUM.



AN OBJECT-LESSON OF GREAT INTEREST IN CONNECTION WITH MUCH-DISCUSSED PROBLEMS OF NAVAL POWER AND DISARMAMENT: A NEW SCALE-MODEL OF A 15-INCH GUN-TURRET RECENTLY PLACED ON VIEW IN THE IMPERIAL WAR MUSEUM AT SOUTH KENSINGTON. (DETAILS SHOWN IN THE KEY-PLAN GIVEN BELOW.)



A KEY-PLAN OF THE ABOVE MODEL, SHOWING DETAILS OF THE GUN-TURRET.

## DETAILS OF GUN-TURRET.

1. 15-ft. coincidence type range-finder.
2. Local control cabinet.
3. Range-finder training-wheel.
4. Officer's look-out periscope.
5. Gun-loading cage-hoist lever.
6. Rammer lever.
7. Electric lock.
8. Breech handling.
9. Slide locking lever.
10. Recoil cylinders.
11. Slide.
12. Loading arm.
13. Guides for loading cage.
14. Gun-layer's periscope.
15. Elevating wheel.
16. Blast-bag or breeches.
17. Floor of gun-house.
18. Training gear.
19. Elevating cylinder.
20. Turret rollers.
21. Lower roller path.
22. Training shaft.
23. Training rack.
24. Alternative shell-loading gear.
25. Waiting position.
26. Gun-loading cage.
27. Telescopic rammer.
28. Walking pipe space.
29. Main or trunk cage.
30. Turret trunk.
31. Cordite handling-room.
32. Magazine.
33. Cordite cases.
34. Cordite supply scuttle.
35. Practice projectiles.
36. High-explosive projectiles.
37. Lifting and traversing gear for supply of shell.
38. Shell bogie.
39. Shell room.
40. Alternative hand gear.
41. Barbette.
42. Turret 8-inch armour.
43. "Dead man's hole" for evacuating wounded.

WE illustrate here a new exhibit in the Imperial War Museum, at South Kensington, which is of special interest at a time when questions of naval construction and gun-power are being so much discussed in view of the coming Disarmament Conference. The museum's latest acquisition, seen in our photograph, is a model of a 15-inch gun-turret, made by Messrs. Vickers-Armstrong, Ltd., on a scale of three-quarters of an inch to a foot, which is equivalent to one-sixteenth of the size of an actual gun-turret. The model measures, roughly, 3 ft. 6 in. high and 4 ft. 6 in. wide to the muzzle of the guns. The details of the various divisions in the interior of the structure are indicated in the accompanying key-plan and table of numbered parts. This model, it should be pointed out, represents a typical gun-turret in a modern battle-ship, from ammunition pit to gun-emplacement. Alongside it in the museum are exhibited pictures which tell the story of the turret ship from its earliest days. Another recent acquisition of the museum is a model showing the working of a paravane, the invention which helped to rid the sea of hidden mines.



# A PAGE FOR COLLECTORS.

FRENCH EIGHTEENTH-CENTURY SILVER: THE STYLE OF THE REGENCY.

By FRANK DAVIS.

Scotsman Law as Contrôleur-Général des Finances. Thanks to the late King's extravagance, the Treasury had been empty on more than one occasion, and the monarch had invited his loyal subjects to send their plate to the Mint, and himself set an example. The result was that enormous numbers of works of art were destroyed, and the loss was certainly not less great than when our own people melted down their plate to aid Charles I. There was, of course, an

trace as yet of those inorganic but delightful extravagances which were all the fashion twenty years later, and which we label vaguely as rococo.

The stamps on French silver will probably be outside the experience of many who glance at this page. There are, during the eighteenth century, four:

(1) The *maker's mark*, generally composed of the master's initials and his device. This mark was stamped on copper and kept at the "Cour des Monnaies" and at the silver-smiths' office.

(2) *Le poinçon de charge*—that is, the mark stamped on an unfinished piece by the Farmer-general, who farmed the tax on silver—a tax, by the way, which was instituted by Louis XIV. in 1672. Each town had its own mark, always a letter of the alphabet, and the design was modified when a new Farmer-general came into office.

(3) *Le poinçon de la maison commune*. As soon as the piece was marked by the Farmer-general, it was taken to the silver-smiths' office and was tested to see if it came up to standard. This mark was

changed each year, and corresponds, of course, to our date letter.

(4) Finally, *le poinçon de décharge*; that is, the mark put on at the Farmer-general's office when the piece was finished and the tax paid. This was a

NO doubt a committee composed of archangels could organise an exhibition so exquisitely balanced between various tastes and interests that no single person could point to any sin of commission or omission. Print collectors have already made a spirited protest against the exclusion of French line engraving at Burlington House, and I like to think of the more earnest devotees of the art fiercely boycotting the show, pointedly walking on the south side of Piccadilly so as not to go near the entrance, or—worse still—walking round the galleries and making loud and abusive remarks about pictures that have commanded the admiration and even the affection of generations.

The print people, if I may express it in this way, are not given invitations

to Burlington House

at all: the silver people are, and given the most magnificent *hors d'œuvre* and then told politely to go away. In other words, the goldsmiths' and silversmiths' exhibits come down to 1700 and no further. Heaven knows this is no protest: you can't have finer *hors d'œuvre*, and by the time these words appear in print several thousand people will have had an opportunity of agreeing with me. (I need scarcely add

inevitable reaction, and the first years of the Regency were marked by an ostentation worthy of the wildest dreams of Hollywood. The Duchess de Monastérol, for example, went about in a phaeton mounted on four silver pillars—to which the Duchess de Berry replied by having her chariot entirely decorated in the precious metal. The old families had to renew their vanished table services, and the new rich, the speculators, the proud owners of paper fortunes, the participants in Law's version of our own South Sea Bubble, were not slow in imitating their betters.

Yet, in spite of all inducements to the contrary, good taste was present in overflowing measure. The Regent himself was easy-going and corrupt, but had no liking for the silver tables and monumental vases that had so delighted Louis XIV. at Versailles, and no doubt the Court followed his example. Certainly the silver of the period is marked by a sober richness and a very distinguished use of ornament; there is little or no

special design, altered by each new farmer. During the eighteenth century, from 1703 to 1789, there were nineteen farmers, and consequently nineteen different *poinçons de décharge*. The names and dates of these officials are known, and the year of any piece can be checked by reference to the list.

It is perhaps worth pointing out again—though, indeed, it has often been done before—how very closely English fashions have followed French, modified as a rule, adapted to different surroundings, but none the less firmly based on Paris models. One can argue—and make a very good case for such an unpopular thesis—that most of the best English eighteenth-century furniture is but bastard French; if this is going too far, it is but sober fact that great numbers of French silversmiths came to London, first after the Revocation of the Edict of Nantes in 1685, and later—after about 1700—when so much French plate was melted down to prop up a tottering royal exchequer.

I have just been looking at an English spice-box which is of exactly similar proportions as the beautiful box of Fig. 3, though much plainer, and the similarity of design between the splendid castors of Fig. 3 and contemporary work in England is obvious. The entrée dish (*écuelle*) is characteristically French—and I don't think this delightful pattern ever found favour outside its country of origin.



2. ONE OF A PAIR OF FRENCH REGENCY CANDLESTICKS BY PIERRE SOULAIN (PARIS, 1722; FARMER-GENERAL CHARLES CORDIER): A PHOTOGRAPH WHICH SHOWS ADMIRABLY THE STYLE OF ORNAMENT FAVOURED AT THIS PERIOD.

that the pictures induce that divine intoxication which brings no headache.) Let me endeavour to give some idea of what the next course might have been had time and space allowed. The illustrations are from what is, without fear of contradiction, as fine a private collection of eighteenth-century French silver as exists in this country. They belong in spirit, though not all strictly in date, to the period of the Regency—that is, to the years between the death of Louis XIV., in 1715, and 1723, when the Regent, the Duc d'Orléans, died—a period which, politically, saw a strong reaction against the absolute rule of the monarch, and which also witnessed the disastrous experiments of the



1. FRENCH SILVER OF THE REGENCY PERIOD, REMARKABLE FOR ITS SOBER RICHNESS AND DISTINGUISHED USE OF ORNAMENT: A SPICE-BOX BY MARCOULT LANGLOIS (PARIS, 1719); AND TWO OCTAGONAL SALTS BY NOEL LEONARD (PARIS, 1719) FROM A SET OF EIGHT.

All these pieces, it may be noted, bear the marks (*poinçons*) of the Farmer-general (of the tax on silver) Etienne de Bouges. The system by which French eighteenth-century silver was stamped with four marks is explained in the article on this page.

(Photographs of Pieces in a Private Collection.)



3. SILVER WHICH BELONGS IN SPIRIT, IF NOT IN ACTUAL DATE, TO THE PERIOD OF THE FRENCH REGENCY: A PAIR OF CASTORS BY NICOLAS BESNIER (PARIS, 1728; FARMER-GENERAL JACQUES COTTIN); AND AN ECUELLE (ENTRÉE DISH) BY JEAN-BAPTISTE MERCIER (PARIS, 1714; FARMER-GENERAL FLORENT SOLLIER).



4. FRENCH SILVER OF A PERIOD DURING WHICH ENGLISH SILVER-WORK WAS MUCH INFLUENCED BY MODELS FROM ACROSS THE CHANNEL: A EWER BY LOUIS CORDIER (PARIS, 1729; FARMER-GENERAL JACQUES COTTIN); AND A TEAPOT MADE IN ROUEN ABOUT 1720.



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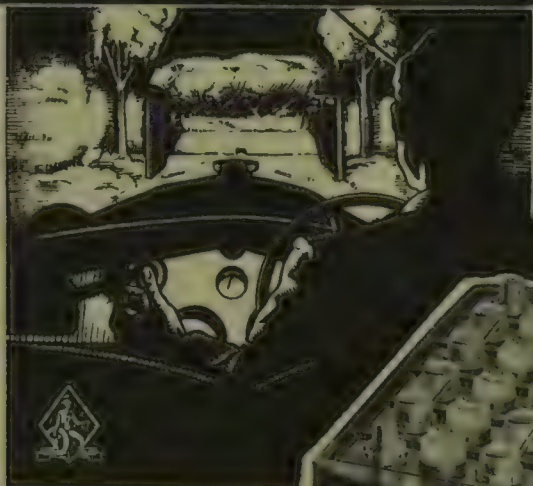
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## THE WORLD OF MUSIC.

### A MISFORTUNE TO ENGLISH MUSIC.

THE death, after a short illness, of Mrs. Samuel Courtauld, following on that of Mr. Lionel Powell, the well-known impresario, is a serious loss to English music. Mr. Lionel Powell was an able business man, who had the courage necessary to take the unavoidable risks of an enterprising concert agent. It was at one time feared by some people that the advent of the B.B.C. would endanger the activity of the private concert agent, but events proved otherwise. The interest in music has increased to such an extent that Mr. Lionel Powell's London and provincial concerts of late years have been on a larger scale than ever, and no doubt his business will be carried on.

But the loss of Mrs. Courtauld is likely to prove irreplaceable. The musical amateur who combines good taste and sound judgment with a business-like efficiency and both the means and the will to help the musical life of the country, is indeed a rare person. Her first valuable enterprise was re-starting the Grand Opera season at Covent Garden after the war, and introducing to us a magnificent company of new singers. The performances of German opera in particular, under Bruno Walter, with such singers as Frida Leider, Sigrid Onegin, Lotte Lehmann, Elizabeth Schumann, and others too numerous to mention, set a new standard for the post-war generation of music-lovers in this country. The tonic and stimulating effect of these superb performances of the "Ring," "Die Meistersinger," "Der Rosenkavalier," and other operas, upon the public led to an increased interest in opera, and was most helpful to the Old Vic and Sadler's Wells operatic performances. In fact, so greatly did the public enjoy the Covent Garden renderings that when the international season was over, numbers of those who had acquired the taste for opera began going to the Old

Vic and Sadler's Wells, and I think I may say without fear of contradiction that now the operatic performances are even more popular than the dramatic repertory at these two admirable popular theatres.

### THE CONCERT CLUB.

After several successful seasons of opera at Covent Garden, the work was taken over by another

success which followed was due to the subscription system at low prices available to the employees of big industrial, commercial, and public organisations. The banks, including the Bank of England and the "Big Five," the insurance companies, the large stores, and numbers of schools and educational associations, formed societies among the members of their staffs to join the Concert Club, with the result that for the first season Mrs. Courtauld found that about two-thirds of the seats for all her concerts were sold by subscription before the season began. This was something entirely new in the world of music, and resulted in great economy and smoothness of management.

Her first care being the quality of the performances, Mrs. Courtauld made special arrangements for extra rehearsals with the London Symphony Orchestra, which naturally benefited considerably from this new organisation, which gave its members about sixteen new concerts a year when, after the first year, it became necessary to repeat every concert; that is, to give the same concert on two successive nights in order to accommodate all the members of the Concert Club and the general public. What will happen to the Concert Club now I do not yet know. No doubt the present season, ending on April 11, will be completed, but unless Mrs. Courtauld has left special provision for these concerts I suppose the Concert Club will cease to exist. Such an institution requires not only a great deal of hard work—for Mrs. Courtauld, with the aid of a secretary, looked after the whole management herself, and brought it very nearly to the point of being self-supporting—but it also needs an individual at the head of it to whom it is a labour of love. A passion for good music, excellent taste, and sound business judgment do not often occur together in one individual, and there is little doubt that English musicians as well as the general musical public are likely to be the poorer by the loss of Mrs. Courtauld.

W. J. TURNER.



THE MARRIAGE OF THE GENERAL MANAGER OF THE ITALIAN STATE TOURIST DEPARTMENT: GR. UFF. PROFESSOR A. MARIOTTI, WITH HIS BRIDE, SIGNORINA PALMIERE.

Besides the bride and bridegroom there also appear: H.E. Baron Giacomo Arbo, Minister of Agriculture; H.E. Francesco Montuori, Prefect of Rome; H.E. Achille Starace, General Secretary of the Fascist Party; and H.E. Fulvio Suvich, Commissioner for the tourist traffic.

syndicate, and Mrs. Courtauld turned her attention to concert-giving. Realising from her experience of finding that the cheaper seats at Covent Garden were always sold out that there was a new public for music, she founded the Concert Club, in conjunction with Dr. Malcolm Sargent. The unprecedented

of it to whom it is a labour of love. A passion for good music, excellent taste, and sound business judgment do not often occur together in one individual, and there is little doubt that English musicians as well as the general musical public are likely to be the poorer by the loss of Mrs. Courtauld.

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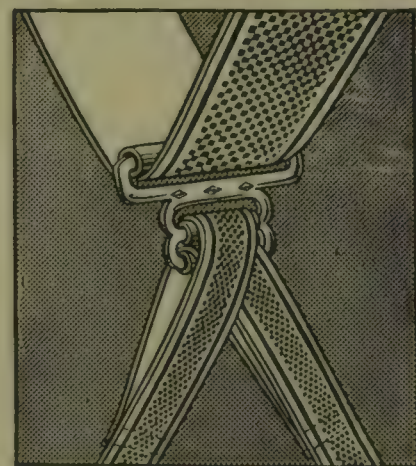
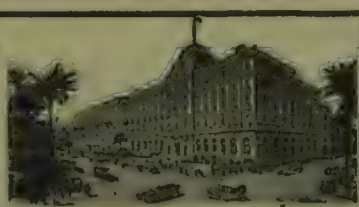
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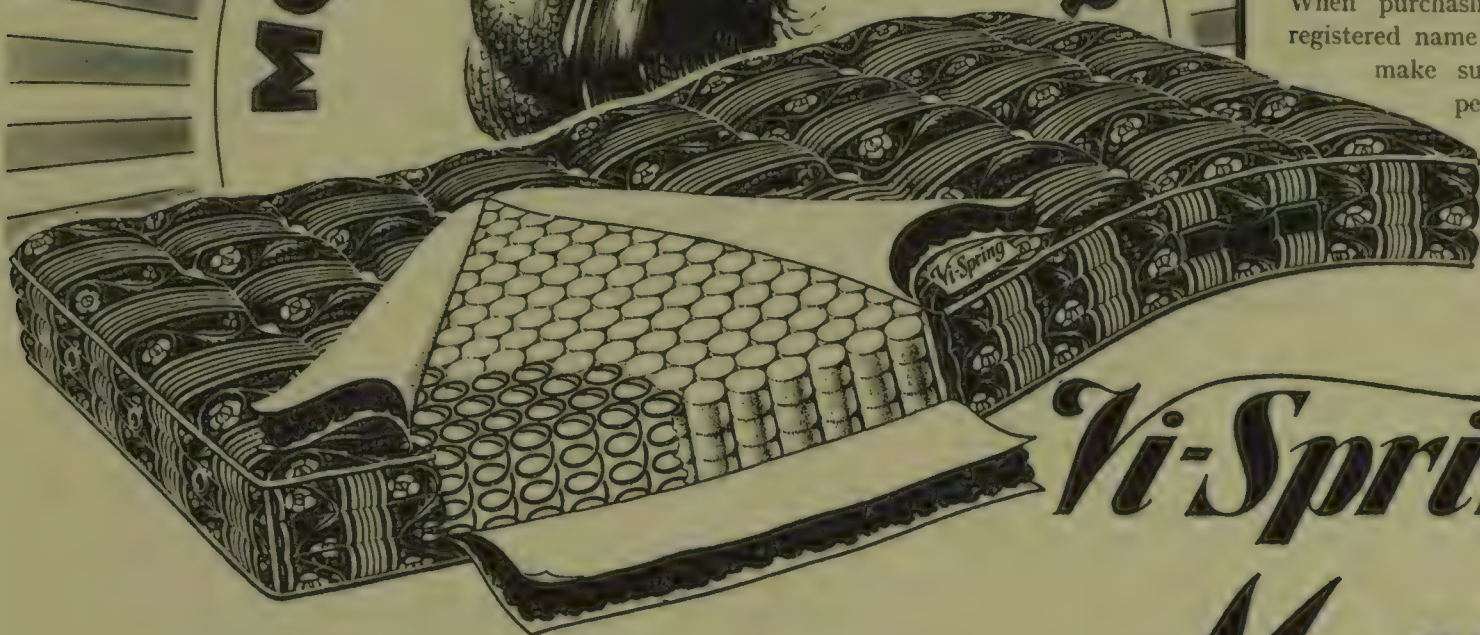
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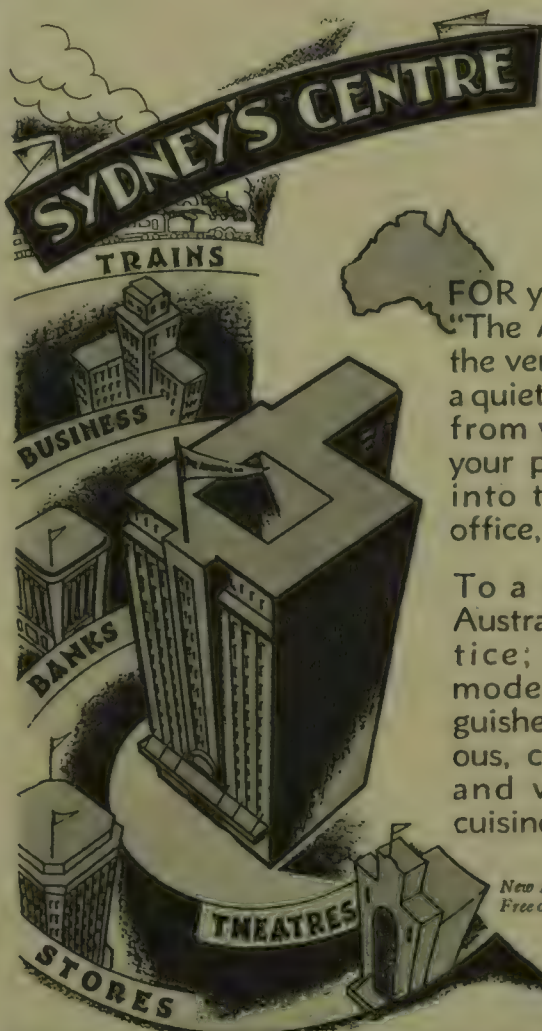
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### "IT'S A GIRL" AT THE STRAND.

THE plot of this farce is as irresponsible as that of any musical comedy, and your enjoyment of it will depend entirely on how much you enjoy the antics of Messrs. Sydney Howard and Leslie Henson. Mr. Leslie Henson and Mr. Austin Melford are partners in a modes, robes, and lingerie business, and Mr. Sydney Howard is brought in as an efficiency expert to save them from bankruptcy. Mr. Austin Melford having been tricked into an engagement, his two colleagues do their best to extricate him by making love to the lady themselves; but, as is the way of farce, they both make love to the wrong ladies—to their own undoing. For reasons not very clear, Mr. Howard and Mr. Henson disguise themselves as Eastern soothsayers, and again as a nurse and a doctor respectively. If you are in the mood for what is termed "a good laugh," this will be found moderate entertainment, thanks to the efforts of Mr. Sydney Howard and Mr. Leslie Henson, aided and abetted by Miss Connie Ediss.

### "HOLD MY HAND," AT THE GAIETY.

This is a bright musical comedy, with lots of pretty girls, jolly tunes, and no plot calculated to fatigue the most vacant mind. Mr. Stanley Lupino plays the rôle of a rich young man who finds himself the guardian of a young girl. He imagines her to be about six, but, in the time-honoured fashion, she turns out to be as adult and alluring as Miss Jessie Matthews can make her. Fleet Street would be a gayer place than it is if all editors were as lively as is Mr. Sonnie Hale as editor of the *Morning Light*; he gives a very likable performance. Miss Jessie Matthews makes a very big success as the heroine, proving once again what a valuable training ground is revue.

### "ALEXANDER AND MOSE MINSTRELS," AT THE PICCADILLY.

In these sophisticated days it is a little surprising to find the modern youngster enjoying the nigger minstrels quite as much as did his father and grandfather before him. Mr. Billy Bennett and Mr. Albert Whelan are an amusing pair of corner men, and Mr. Donald Keir is a duly bland and dense interlocutor.



"TWILIGHT SHADOWS": A MONTAGUE DAWSON PAINTING THAT EXPRESSES ALL THE ROMANCE OF THE SEA AT TWILIGHT.

This charming picture, which will appeal to all lovers of the sea and ships, has been reproduced in colour facsimile by Frost and Reed, of Bristol, and 26c, King Street, St. James's. Signed artist's proofs cost four guineas and are limited to two hundred and fifty copies. Other prints cost £1 11s. 6d.

It may startle the sticklers for tradition to find that women have "crashed" their way into even so masculine a prerogative as the burnt-cork business, but it must be admitted they help to brighten things up. It was good to hear such old favourites as "My Old Kentucky Home," "In the Evening in the Moonlight," and "Poor Old Joe," and to see once again "Black Justice," without which, thirty years ago, no music-hall programme seemed complete.

### "THE GAY ADVENTURE," AT THE WHITEHALL.

An occasionally confusing but nearly always amusing comedy. For reasons not quite so sentimental as they seem, a Mr. Porter, who claims descent from Porthos, tracks down three others in whose veins, he asserts, flows the blood of d'Artagnan, Athos, and Aramis. Mr. Seymour Hicks plays d'Artagnan with matchless skill, but the "flash-back," which shows him in his Musketeer's uniform fighting the Cardinal's Guards and making love to Constance, is not very exciting, and could well be condensed. After that the fun grows fast and furious. A murder is committed in the restaurant where the four men have dined, and Mr. Hicks, with the ready chivalry of his immortal ancestor, quickly flies to the aid of a beautiful lady wrongly accused of the crime. His scene with Miss Marion Lorne, when they endeavour to break into a house to obtain an incriminating letter, is wildly funny. Mr. Seymour Hicks is at the top of his form, and Miss Marion Lorne makes an admirable foil. Other excellent performances are given by Messrs. Charles Quartermaine, Eric Maturin, and Richard Grey as the Three Musketeers.

Our numerous readers interested in South Africa will be glad to know that the new 1932 edition of "The South and East Africa Year-Book and Guide" (Sampson, Low; 2s. 6d.; post free, 3s.) is now available, edited by A. Samler Brown and G. Gordon Brown for the Union Castle Mail Steamship Company. This useful work of reference is now in

its thirty-eighth issue, and it improves every year. Not only those commercially interested in South Africa, but travellers and students also, will appreciate the extensive bibliography of books relating to South and East Africa that have appeared during the last twelve months or so; and also a list of the most interesting of the early works on South Africa. The sixty-four pages of maps in colour constitute one of the finest atlases of South Africa available. The Year-Book is calculated to interest all classes of readers.

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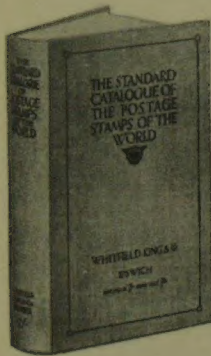
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Waverley House, Ashburton, Devon.

THIS year is going to be a year of many notable new stamp issues. The First of January witnessed the issue of new stamps in the U.S.A., Newfoundland, and Sarawak. The American set is of great historic interest, as marking the bicentenary year of the birth of George Washington. Twelve stamps of denominations from 1 cent to 10 cents bear a dozen different portraits of the Father of his Country. The United States do not permit illustrations of their own postage stamps in the U.S.A., and we shall not picture them here as this journal circulates widely in America.



SARAWAK: H.H. SIR CHARLES VYNER BROOKE PORTRAYED ON STAMP ISSUED ON NEW YEAR'S DAY.

Some of the pretty Newfoundland stamps also issued on New Year's Day have already appeared in these pages from advance copies. The full set consists of twelve values, 1 cent to 30 cents, the respective subjects being: 1c. Codfish, 2c. H.M. the King, 3c. H.M. the Queen, 4c. H.R.H. the Prince of Wales, 5c. Caribou, 6c. H.R.H. Princess Elizabeth, 10c. Leaping Salmon, 14c. Newfoundland Dog, 15c. Whitecoat Seal, 20c. Cape Race, 25c. Sealing Fleet, and 30c. Fishing Fleet. A happy blending of our oldest Dominion's loyalty and propaganda of her industries and sports.

Sarawak, surely one of the most romantic spots in our Imperial history, also issued a full new series on Jan. 1, with an up-to-date portrait of her Englishman Rajah, H.H. Sir Charles Vyner Brooke, G.C.M.G. There are fifteen denominations from 1 cent to 1 dollar, the values from 20 cents upwards being bi-coloured.



BELGIUM: THE QUEEN OF THE BELGIANS IN NURSE'S UNIFORM.

Among other prospective issues of special interest will be Australia's stamps to mark the opening of the Sydney Harbour Bridge (March), the tercentenary of Antigua, the jubilee of the founding of Bangkok City, Siam, the jubilee of the elevation of Serbia to the status of a kingdom, the Goethe and Haydn centenaries, and I quite expect the Irish Free State will rise (philatelically) to the sesquimillenary of St. Patrick's introduction of Christianity to Ireland.

Iceland is to have new stamps of which the 10 aur will bear the effigy of King Christian X., and the other values—5, 10, and 35 aur—present the pleasing little view of the falls at Gullfoss illustrated.

Charity stamps form a considerable portion of the new stamp designs of the past week or two. Belgium has produced a very handsome series in the design showing the Queen Elizabeth in her war-time garb of nurse. The stamps are finely engraved in *taille douce*, and printed at the restored Government stamp printery at Malines.

The New Zealand health stamps—two this year instead of one—are surface-printed, but the cheery smile of rosy-cheeked health is more likely to attract philatelic philanthropists than the pathetic designs of Holland's children's stamps showing physically and mentally deficient children.

### VOLKSHILFE



Luxemburg's youngest Princess Alix, the portrait on the Grand Duchy's children's stamps, completes the royal family series inaugurated five years ago.

From the Saar territory there comes another little group of philatelic photogravure reproductions of fine paintings. On the 40 and 60 centimes and 1 franc is Fritz Boehle's "St. Martin and the Beggar." On the 1'50, 2, and 3 francs the subject is Ridgway Knight's "Charity," and on the 5 francs Dubufe's "The Widow's Mite."

The President of Finland, P.E. Svinhufvud, has just celebrated his seventieth anniversary, and the Finnish Post Office has paid him the birthday compliment of issuing a 2 marks stamp bearing his portrait and the appropriate figures "LXX."

To the new set of air-mail stamps from Rumania there has now been added a high value, 16 lei, on which appear the profiles of the three Sovereigns of the reigning dynasty, King Carol II., his father, and grandfather. The stamp bears no special indication of its air-mail purpose, but a Bucarest correspondent tells me it completes the air-mail set issued a month or so back.



ROMANIA: THREE KINGS ON A NEW AIR-MAIL STAMP.

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE Royal Automobile Club has made a test recently of the fuel consumption of the entire range of cars built by Morris Motors, Ltd., of Cowley, Oxford. The certificates issued by the Club are dated Nov. 9-16, 1931, so that the data which they contain apply to all the 1932 new Morris cars. The object of this official trial was to demonstrate fuel consumption. The seven cars tested were haphazardly chosen out of the finished car warehouse at Cowley, in order to get average and not special engines. The trials were held on a figure-of-eight-shaped circuit, midway between Birmingham and Coventry, with Stonebridge as its centre, measuring 9.99 miles. This circuit was in the main level, and the road surface good. During the test of the Morris Minor the weather was wet, but for the other models the roads were dry and weather fine. No coasting was done. National Benzole Mixture was the fuel used in the S.U. carburetters, and "Morrisol" engine oil for the sump, both purchased in the open market by the R.A.C. officials.

The models tested were all sliding head saloons, except the 11.9-h.p. Cowley, which had a fixed head. Fuel consumption figures were 63.4 miles per gallon, at 20.1 miles per hour average speed, for the Morris Minor; and 55.06 miles per gallon for the Family "Eight," at the same average speed for the test. At 25.2 miles per hour average speed round the course, the 11.9-h.p. Morris Cowley, averaged 37.59 miles per gallon. The 14-32-h.p. Cowley, rated at 13.9 h.p., averaged 35.32 miles per gallon at 25.1 miles per hour; the "Major" 13.9 h.p. averaged 35.14 miles per gallon; the Oxford six-cylinder 15 h.p. 33.10 miles per gallon; and the six-cylinder "Isis" 17.7 h.p., 29.26 miles per gallon.

This trial again proves that the modern car can be driven economically for petrol if only the speed is kept down. Consequently, in actual practice I am

afraid that private owners of any of these cars do not run them at much less than an average of 30 miles an hour, so their fuel consumption is increased proportionately.

### Motor Registration for October.

One does not expect the sale of a large number of cars in October, but I was gratified to see by the Ministry of Transport's official Return for that month that new cars registered were only about 10 per cent. less than in October 1930. At the latter period, 11,212 cars were licenced for the first time. This last October the figures dropped to 10,018, a difference of 1194 cars. Strange to say, that figure, within two points, was the same loss of registrations for motor-cycles, as 3879 were licenced for the first time in October 1930, and 2687 last year in that month, a difference of 1192 motor-cycles. Unfortunately, while the car sales were reduced by about 10 per cent., those of the cycles were nearly 30 per cent. down. Goods motors, however, increased in registration figures by 43, with a total of 4650 goods motors sold that month. Also, as our police are now being mounted on cars and motor-combination side-car outfits, the miscellaneous non-tax-paying motors increased by 162 vehicles, as their registrations totalled 531 this October, as compared with 369 twelve months ago.

London still seems to sell about one-third of all the cars bought in Great Britain, and the 8-h.p. car still heads the list of registrations with 2447 sold in October, compared with 1484 of 14-h.p. and 1445 of 12-h.p. rating. The next in order of popularity are the 10 h.p., with 884 vehicles; the 16 h.p., with 843; the 9 h.p., with 762 cars sold that month; and 726 cars of 15-h.p. rating. Only 451 cars of 13 h.p. were sold in October, 185 of 20 h.p., 164 of 24 h.p., and 116 of 17 h.p. No other power rating disposed of 100 cars that month, and some makes had to be content with less than 10 sold. At the same time, the totals are keeping up remarkably

well, considering that was the month of a General Election, a new Government, and many pleas for not spending unnecessarily. In regard to London, a large number of the drivers carry licences issued by the County Councils of Herts, Berks, Oxon, Surrey, Middlesex, and Kent, so that one can never properly discover how many driving licences are in force for Londoners. My renewed driving licence of Dec. 1 carries a number increased by 223,597, but, as the postal side of the L.C.C. started at No. 000,500 for their first number of the new licences, and those issued at the counters at No. 1—or, rather, at No. 000,001—for Dec. 1 licences last year, I should not care to declare that only that number of people held L.C.C. driving licences in active use.

The 1932 "Burke's Peerage, Baronetage, and Knightage" is the ninetieth edition of that famous work, and the volume now on sale marks its one hundred and sixth year of publication. The amount of information contained in the book is most impressive, and the fact that its accuracy may be relied on absolutely makes Burke an indispensable volume for the reference library. It is obvious that the £5 5s. which this book costs is a good investment for the private individual, the business man, or the author, who will find its pages keep him from falling into the grave danger of using a real name or title in his works of fiction! One of the special features of Burke's is that the lineage of the great families of England is traced, and that historic facts and authentic anecdotes of the ancestors of the holders of ancient titles are recorded. In the preface to the 1932 edition the Editor records the salient features of the year in regard to the peerage. Three peerages were created in the Dissolution Honours, and six have been created apart from this. Sixty-six baronets have died, and six baronetcies become extinct; but, as ten new baronetcies have been created, there is no reduction in numbers.

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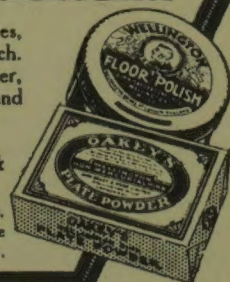
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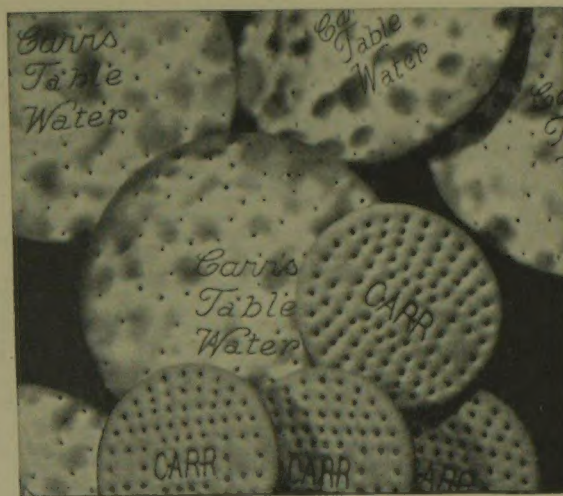
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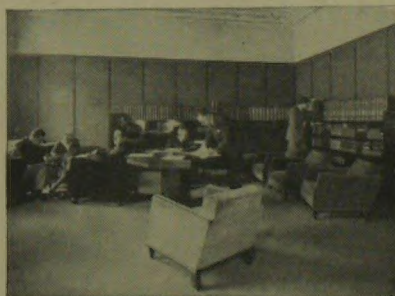
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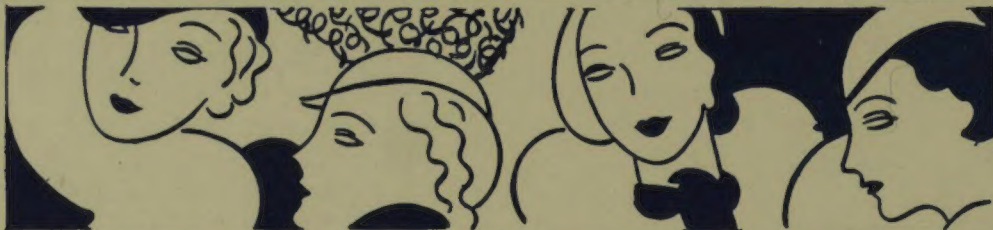
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